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## POLICE CENSOR PERFORMANCES OF THE BALLET Russe

**Important Changes Made in  
"Scheherazade" and "L'Après-  
Midi d'un Faune" to Meet  
Moral Objections Raised by  
Catholic Theater Movement—  
Business Manager John Brown  
Summoned to Headquarters to  
Confer with Department Heads**

**F**OLLOWING action taken by the New York police department, several important changes were made this week in the performances of "Scheherazade" and "L'Après-Midi d'un Faune" as given by the Diaghileff Ballet Russe, at the Century Opera House.

The action was based on complaints made to the police authorities to the effect that the ballets in question contained features of a morally objectionable character.

John Brown, business comptroller of the Metropolitan Opera House, is nominally the manager of the Diaghileff Ballet, which was brought to this country largely through the efforts of Otto H. Kahn, chairman of the Board of Directors of the Opera Company, and under the auspices of the Metropolitan Opera Company. Mr. Brown was requested by Third Deputy Police Commissioner Dunham to attend a conference at police headquarters on Tuesday forenoon. Others in the conference were Chief Magistrate McAdoo, Serge Diaghileff, the artistic director of the ballet, Ralph Edmunds, publicity director, and Alfred Seligsberg, counsel for the Metropolitan Opera Company and the Ballet Russe.

At the meeting Mr. Seligsberg said the Metropolitan Opera Company would regard an order to modify the dances as a reflection upon the artistic and moral sense of the opera company, which could not consent to acknowledge that it had brought to this country and presented an evil exhibition.

After the conference Judge McAdoo gave out the following statement: "Certain features in the ballet of 'The Faun' and 'Scheherazade' are deemed by those who saw them as witnesses as objectionable and injurious to the public morals."

"At the conference held here this morning Mr. Brown, the manager, promised to remove these objectionable features and to withdraw any emphasis from certain actions and situations hitherto presented in these ballets. His good faith in this matter is to be tested by the subsequent performances."

The principal complaint against the ballet performances was that issued in a bulletin distributed by the Catholic Theater Movement, one of whose objects is to establish a "White List," published periodically for the guidance of those who would avoid immoral or otherwise objectionable theatrical performances. The latest issue of the Catholic Theater Movement dealt exclusively with the Ballet Russe and was headed by a quotation from the New York Tribune's review of the opening performance, with special reference to "Scheherazade." The bulletin goes on to say:

"In a most subtle manner and under many guises indecency upon the stage is exploited and made profitable. There are those who steal the heaven of heaven in which to serve the devil, and with specious pretexts put forth a propaganda in behalf of doctrines subversive of morality and religion. So insidiously are such positions assumed with attractive shibboleths like 'art for art's sake' that Christians of intellect and position are often deceived."

As a result of this bulletin, and it is



MARIA BARRIENTOS

—Photo, Talbot, Paris

**Eminent Spanish Coloratura Soprano, Who Will Make Her American Début  
at the Metropolitan Opera House Next Monday Evening as "Lucia" in Doni-  
zetti's Opera. (See Page 5)**

understood, other private complaints lodged with the police, Commissioner Dunham sent representatives to the Saturday afternoon performance of the ballet to report to him on the character of the representations. That this report was unfavorable was made clear by the following letter sent to Mr. Brown by the commissioner:

"Serious complaints have been received by this department as to certain alleged

objectionable features of the Russian Ballet performances at the Century Theater. In order to get at the facts, the Saturday matinée was attended by witnesses in whose judgment the department has confidence and their statements are on hand.

"To avoid recourse to the law, after consulting with Chief City Magistrate

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## CHICAGO OPERA'S DEFICIT EXCEEDS GUARANTEE FUND

**But the Company's Financial  
Sponsors Make Another Season  
Certain by Renewing Guarantee  
—Final Performances of a Sea-  
son Distinguished by Many  
Brilliant Productions**

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Jan. 24, 1916.

**L**AST week was the concluding one of the season of the Chicago Opera Association, and a series of brilliant performances made the finale a fitting one.

On Wednesday a tentative forecast of the probable deficit for the ten weeks' season brought out the fact that the company had lost a sum slightly in excess of the \$110,000 guaranteed by a body of public-spirited citizens whose names will be found below.

While the audits have not been completed and while it is expected that the guarantors will each be called upon to pay several thousand dollars more than the sum at first subscribed by them, these guarantors have renewed the \$110,000 fund for the season of 1916-1917, and not one of the original list has withdrawn. Opera is looked upon as a civic institution here, and will be maintained at least for the present on this year's financial arrangement.

No authentic information could be gleaned from the opera company management, from Mr. Ulrich, manager of the Auditorium, or from Mr. Nixon, the press representative. From a source not official, however, I heard Saturday that the loss for this season is about \$170,000.

There were several performances, such as the first "Carmen" performance, with Farrar and Muratore; the New Year's Eve performance of "Bohème," with Farrar and McCormack; the Wagner "Ring" series on four successive Sundays and the first "Parsifal" production, which all attracted paying houses, but the general attendance, except on Monday evenings and Saturday matinées, was not of "capacity" proportions.

Mr. Campanini is reticent about his plans for next season. He declares, however, that he will engage either Titta Ruffo or Carlo Galeffi. He has made but one contract so far for our sixth operatic year, and that is with Geraldine Farrar. Of course, he will renew contracts with a large number of others, but when I spoke to him Sunday afternoon he could not give any definite news. Mr. Campanini will remain in Chicago at least a month.

The following are the guarantors of the Chicago season:

Robert Allerton, J. Ogden Armour, Carson, Pirie, Scott & Co., Congress Hotel Company, R. T. Crane, Jr., Charles G. Dawes, the Drake Hotel Company, Marshall Field & Co., Frederick T. Haskell, Charles L. Hutchinson, Samuel Insull, William V. Kelley, Louis B. Kuppenheimer, Adolph J. Lichtenstern, William A. Lydon, Cyrus Hall McCormick, Harold F. McCormick, John J. Mitchell, Max Pam, George F. Porter, Julius Rosenwald, Martin A. Ryerson, John G. Shedd, Charles A. Stevens & Bros., F. D. Stout, Edward F. Swift.

### The Last Matinée

The last matinée performance of the season, "Cléopâtre," with Kousnezoff, Dalmorès, Maguenat and Van Dresser, under Campanini's direction, was especially noteworthy in the singing and dancing of Kousnezoff in the name part, the dramatic exposition and vocal finish of Maguenat's *Mark Antony*, the heroic bearing and excellent singing of Dalmorès as *Spakos* and the sympathetic

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## CHICAGO OPERA'S DEFICIT EXCEEDS GUARANTEE FUND

[Continued from page 1]

interpretation of the short but trying rôle of *Octavia* by Miss Van Dresser. An outstanding stage picture was the dances in the third act by Kousnezoff and the three Russians, Swiersky, Pavley and Oukrainsky.

The final evening production of the season, "The Jewels of the Madonna," brought two American artists forward in the persons of George Hamlin, who sang the rôle of *Gennaro*, and Helen Stanley, who was heard as *Maliella*. Attilio Parelli conducted and the performance had its good and indifferent points.

George Hamlin sang his music with intelligent art and with admirable tonal style, but he has not the Latin temperament. Musically he gave a fine performance. Miss Stanley's *Maliella* was sung with beautiful, silvery vocal quality, ease of stage manner and with that studied care with which she invests all her rôles. The rest of the cast was the same as on former occasions, and included a tolerable *Rafaele* in Ancona and adequate services from Daddi, Sharlow and Moses. Mr. Parelli read the score well.

### The Première of "Zaza"

Certain composers write one opus, usually their first, and it turns out to be a masterpiece. Those which follow are often mere reiterations of the idioms therein stated and almost invariably diluted. Such is surely the case with Ruggero Leoncavallo's opera, "Zaza," which was given its first Chicago production last Monday evening, Jan. 17.

Carmen Melis, the Italian dramatic soprano, who created the title rôle in various European cities, as well as in San Francisco, also sang the leading rôle here, and assisting her were Mr. Bassi, as *Dufresne*, Mr. Maguenat as *Cascar*, and Virginia Shaffer as *Anade*, while a long list of artists took care of the less important characters involved.

All these singers worked hard indeed to give to the opera the best exposition possible, but even with their efforts, to which we must also count those of Rodolfo Ferrari, the conductor, the opera is a sorry affair when judged by the standard which Leoncavallo set himself in "I Pagliacci."

Few people to-day enjoy the story of "Zaza," once made famous on our dramatic stage by Mmes. Rejane and Leslie Carter. There was no doubt a decade ago some reason for the exploitation of the play on account of the opportunity it afforded emotional actresses for the display of their powers, but the musical setting hardly matches the power of the drama.

Mme. Melis made the most of her rôle, that of a cabaret singer, the dressing-room scene of the first act being played with a deft comedy touch. Mr. Bassi entered into his rôle of the lover with the earnestness characteristic of this hard-working artist, and sang his music most admirably.

Alfred Maguenat, the young baritone, again displayed his mettle in a rôle of distinct merit. He made a very fine impression with the ease of his stage presence and with his excellent singing. The one encore of the evening fell to him for a beautiful rendition of his aria in the last act.

Mr. Dua in a short character rôle was admirable; Miss Shaffer as the bibulous mother, played a comedy rôle with much success, and Alma Petersen, Myrtle Moses, as a very pretty maid; Myrna Sharlow, Lillian Gresham, and several others, helped make the stage pictures effective, and Germaine Roland, a child not older than ten, spoke her Italian lines most clearly.

There was by no means an enthusiastic reception for the work.

### "Don Giovanni's" Revival

Tuesday evening brought a repetition of Massenet's "Cléopâtre." On Wednesday evening Mozart's "Don Giovanni" was given, with John McCormack and Helen Stanley as the only two artists originally announced to sing in this masterpiece, when it was placed on the list for the season. In place of Emmy Destinn, Frances Rose was called upon; in place of Alice Nielsen, Myrna Sharlow appeared and, instead of Antonio Scotti, Mario Ancona was requisitioned by the management.

Mr. McCormack and Miss Stanley carried off their individual rôles with éclat and with vocal brilliance. It was announced from the stage that Mme. Rose was suffering from the grip and asked

the indulgence of the audience for her vocal representation of the rôle of *Donna Anna*, but she explained to me after the opera that she had had no trouble with her voice, but that her eyes were affected by a cold. In fact, there was not the least sign of vocal indisposition in her singing, which was one of the high points of the performance, and showed not only vocal beauty but intelligent musical treatment. Her difficult aria in the first act was rapturously received.

Mr. Ancona has the rôle of the hero of the opera well in hand. It is not a new one for him, and he sang parts of the music with pleasurable quality of tone, but the gay blade, who breaks hearts in the feminine world by sheer gallantry and devilry, is foreign to his histrionic powers to-day. Marcel Journet was a good *Leporello*, Miss Sharlow sang the music of *Zerlina* with vocal charm, the *Masetto* of Trevisan was one of the best comedy sketches of the season, and James Goddard sang the music of *Il Commendatore* with resonance.

Cleofonte Campanini conducted with a repressive spirit, bringing out the translucent melodies of the score with musicianly instinct.

"Thais" was sung Thursday evening, with Kousnezoff, Dalmorès and Dufranne in the principal rôles, under the direction of Mr. Campanini. In the minor rôles only one change is to be noted, Miss Petersen taking the place of Myrna Sharlow.

### Gala Performance

The gala performance of Friday evening gave to music lovers of all tastes something for their delectation. For those who are fond of the spectacular pageantry of the Italian operatic art the second act of "Aida" was put forth to begin the evening with the pomp and ceremony befitting the occasion. In it we heard under the able direction of Ferrari, Bassi as *Rhadames*, Mme. Melis as *Aida*, De Cisneros in one of her most impressive rôles, that of *Amneris*; Ancona as *Amonasro*, Arimondi and Goddard as the *King* and *Ramfis*, Piovella, the première danseuse and the ballet helped to make the triumph scene resplendent.

Then came the balcony scene from Gounod's "Romeo and Juliet," in which Muratore made a "post-farewell" appearance with Maria Kousnezoff. Some ten curtain calls rewarded the two artists, and especially for Muratore was the occasion one for much gratification, for he had to repeat his aria, though Mme. Kousnezoff came in for her share of the evening's vocal honors for her fine singing. Marcel Charlier conducted.

A new phase of her art, however, was reserved for Mme. Kousnezoff, especially, as she appeared next on a darkened stage in a set of four Spanish dances which were highly picturesque, and which disclosed terpsichorean gifts of unusual attractiveness. She is a pupil of Fokine, the ballet master whose fame has circled the globe, and to music by Albeniz directed by Parelli, she danced in various picturesque costumes, characteristic dances of different parts of Spain, often accompanying herself with the rhythmic click of the castanets, which she plays extremely well. The third dance was encored.

Mascagni's "Cavalleria Rusticana," performed for the first time this season, with Melis, Bassi, Federici and Pavlovskia in the principal rôles, under Campanini's direction, was splendidly given and at its conclusion Mr. Campanini was presented by the orchestra with an immense laurel wreath. Then followed three dances by the Russian trio, Swiersky, Pavley and Oukrainsky, which brought out this operatic-vaudeville performance to the inordinate length of more than four hours, the final curtain falling at 12.10.

It was not a gala evening in the sense of some of those of former years; there was an evident lack of a festive occasion such as these last performances of our opera seasons used to present.

An operatic performance which brought into service the Chicago Opera Association's forces of singers, conductors and the entire orchestra, was given Sunday evening at the Auditorium for the benefit of the Italian Red Cross. Four acts from French and Italian operas were presented, including Wolf-Ferrari's "Jewels," Puccini's "Tosca," Massenet's "Werther" and "Cléopâtre." Cleofonte Campanini conducted all but the "Werther" extract, the third act of that opera being presented. The Auditorium was completely sold out and a generous sum was realized. A brilliant audience applauded the artists.

### Activities of the Singers

Graham Marr, the gifted young baritone, who left for Ohio last Saturday night, will join the Boston-Pavlowa organization in Cleveland and will sing

leading baritone rôles with that company.

Marcia Van Dresser is an indefatigable concert goer, and last Sunday went from one to another of the various concerts and recitals given during the afternoon. I met her first at the Thuel Burnham recital; then we went to the Kneisel String Quartet concert, and later at the Auditorium Miss Van Dresser heard John McCormack.

Hermann Beyer-Hane, the first 'cellist of the Chicago Opera Association orchestra, has decided to make his home in Chicago and will be heard in concerts

## HINSHAW OFFERS \$1,000 PRIZE FOR AMERICAN OPERA

**Noted Baritone Would Make Operatic Enterprises Self-Sustaining in Smaller Cities by Producing Works Written on a More Miniature Scale—Compositions Offered for His Award Must Be Without Chorus, and for Small Cast and Orchestra of Twenty-Five**

WILLIAM WADE HINSHAW, the noted American baritone, offers a \$1,000 prize with the addition of a royalty for the best opera without chorus written for a cast of not more than fifteen principal singers, and an orchestra of not more than twenty-five players. He agrees to produce the opera adequately, or cause it to be produced within one year from the time of awarding the prize, the intention being to keep it continuously before the public.

Mr. Hinshaw believes that self-sustaining opera for the smaller cities will only be possible through keeping down the expense, and at the same time giving good productions. He believes that splendid things can be accomplished without a chorus, thus taking away the necessity of a large orchestra. He believes that good composers can find wide scope for ensemble music in a cast of from ten to fifteen singers, and that fine effects can be produced through writing especially for such ensemble. He believes that composers can also create fine effects with a small orchestra, such as we have heard in the Barrère Ensemble and the Longy Ensemble, and that instrumentation made especially for such an aggregation can be even more charming in many respects than if done for a large orchestra.

He believes that it is a great mistake for young singers to join an opera chorus, because it is ruinous both to the voice and to the artistic development of the singer, and leaves no room for the individuality to grow. He believes that young singers can take minor parts in an opera without chorus, and gain experience and development without injury to the voice and have an individual rôle, however small, to perform. An opera without chorus, but with a cast of from ten to fifteen singers, gives ample opportunity to have three to six stars and several minor rôles, as one finds it in modern drama.

### To Form Répertoire

Mr. Hinshaw hopes to interest many of our best composers in this new style of opera, and thereby bring out a sufficient number of fine operas to make up a good répertoire, and while he only guarantees the production of the prize-winning opera, he expects to organize a producing company for the purpose of producing any other operas that may be submitted in the competition, which may be worthy of production.

The rules governing the prize competition are published herewith and may be had hereafter in printed form from Mr. Hinshaw's personal representative, Miss Avery Strakosch, 35 West Thirty-ninth Street, New York City.

The rules governing the competition for the Hinshaw opera prize are as follows:

Prize \$1,000 and royalty of five per cent for five years after the expense of production shall have been realized, the amount of the royalty not to exceed \$10,000, the opera, including the sole rights of copyright, publication and production to become the property of Mr. Hinshaw.

The composer must be an American either by birth or permanent residence. The subject of the opera to be left to the authors; the libretto must be in English, and

and recitals. He will also open a studio. He was formerly solo 'cellist with the Berlin Philharmonic Orchestra, under Arthur Nikisch.

Marguerite Beriza, one of the new stars whom the season brought here, is to go into the "movies." She has rare personal charm and speaks English quite well enough for her business purposes.

Loomis Taylor, the stage manager of the German operas, has returned from New York and will take charge of the Fashion Show which will be held at the Auditorium for two weeks, starting Feb. 7.

MAURICE ROSENFELD.

the text either original or translated, must be worthy of being produced before the best American audience.

The opera must be grand opera, so recognized, in not more than three acts, and the entire performance, including intermissions, must not take over two and one-half hours. If more than one scene is included in an act, change of scenery should be made easy and practicable, not requiring lowering of front curtain or stopping of the orchestra.

The opera must be written without chorus for a cast of not over fifteen principal singers, and an orchestra of not more than twenty-five players. While as many as fifteen singers are allowed in the cast, a smaller number is preferable. There should not be more than three to six star rôles, the others being minor rôles, so arranged as to give opportunity for well balanced ensemble singing.

The orchestration to be scored for not over twenty-five players including the piano, if desired. The following arrangement of instruments is suggested, but not insisted upon: 1 flute, 1 oboe, 1 bassoon, 2 clarinets, 2 cornets, 1 trombone, 2 horns, 1 tympani, 1 harp, 1 piano, 4 first violins, 2 second violins, 2 violas, 2 cellos, 2 double basses. The use of piano is not meant simply to fill in, but as an independent instrument for special use, as it is used for instance by Strauss in "Ariadne."

The scenic production should be so conceived that the opera may be given comfortably on any ordinary stage, without use of extraordinary mechanical devices.

The opera must be submitted in the following manner: One copy of the orchestral score with separate copies of all individual parts, and one copy of the piano vocal score must be delivered, all charges prepaid, on or after March 1, 1917, and before April 1, 1917, to an address that is to be announced later.

All scores must be in ink and clearly written, and the opera submitted must not have been published, nor have received public performance. All scores must be anonymous, the composers signing them with a mark of identification, sending with the manuscript a sealed envelope containing name, address and birthplace and the same mark of identification.

All scores excepting the one winning the prize will be returned to the composer by express.

The award will be made by a jury of recognized authorities, of which the giver of the prize shall be a member.

The opera receiving the award will be given a thoroughly adequate production within one year from the date of the awarding of the prize.

The composer of the winning opera will be expected to correct or cause to be corrected any mistakes that may have been made in his manuscript.

Mr. Hinshaw will give all possible protection to manuscripts, but will not be responsible for insurance or any expenses connected with manuscripts except the transfer to and from judges.

Any questions concerning the competition may be addressed to Mr. Hinshaw's personal representative, Avery Strakosch, Hinshaw Prize Competition, 35 West Thirty-ninth Street, New York City.

## POLICE CENSOR PERFORMANCES OF THE BALLET RUSSE

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McAdoo, I am writing this to request your presence at Judge McAdoo's office, 300 Mulberry Street, at 11 o'clock tomorrow morning, Tuesday, Jan. 25, where you will be joined by representatives of this department. It is assumed that after the objectionable features have been pointed out to you you will correct them. "It is of importance to you to be present at the place and at the time mentioned."

The feature of "L'Après-Midi d'un Faune" which was complained of as being particularly objectionable was the part in which the *Faune*, danced by M. Bolm, falls upon the *Nymph's* scarf. The censored version, as agreed upon by the management, had the *Faune* merely kiss the garment. Several daringly realistic episodes in "Scheherazade," showing the black slaves of the Sultan carousing with the young women of his harem during his absence were also considerably modified.

The agreement to modify the performances was reached amicably, Mr. Brown stating that there was no desire on the part of the projectors of the performances to offend public taste.

Representatives of the police department and various societies that safeguard Father Knickerbocker's morals were present at the Century on Tuesday evening to see if the ballet management was going to adhere to its promise that it would elide the objectionable features of "L'Après-Midi d'un Faune."



## DIAGHILEFF BALLET INTRODUCES "PETROUCHKA"

"The Most Artistic and Original Presentation So Far Made by Our Visitors from Russia"—Stravinsky's Music Exceedingly Complicated, Wholly Original and Effective—Schumann and Chopin Music Adapted to the Purpose of the Dance

ON Monday night an almost capacity house welcomed the first novelty of the week produced by the Diaghileff Russian Ballet, in the shape of "Pétrouchka," described as "Scènes Burlesque en 4 tableaux," by Igor Stravinsky and Alexandre Benois; music by Igor Stravinsky, scenes and dances by Michel Fokine.

In this, the leading rôles, that of *Ballerine* was taken by Mlle. Lydia Lopokova; that of *Petrouchka* by Leonide Massine; that of the *Moor* by Adolf Bolm; while the *Old Charlatan* was presented by Enrico Cecchetti; the *Nurse* by Mme. Tchernicheva, in addition to which there were nurses, coachmen, various dancers, soldiers and others.

This ballet may be described as a burlesque on a mixed theme, illustrated in "Contes d'Hoffmann" and in "Pagliacci." It is also a satire on life itself, indicating that we are all of us but puppets in a play in which the strings are pulled by others, and that closely allied to the tragedy of life is its comedy.

The general opinion appeared to be that this was the most artistic and original presentation so far made by the company. That it made a profound impression upon the more cultured and intelli-



Left to Right—Mme. L. Klementowitch, Lubor Tchernichowa and Sophie Pflanz of the Diaghileff Ballet Russe as They Appeared in "Carnaval"



Adolph Bolm in "Scheherazade"



Xenia Maclezowa as she appears in "L'Oiseau de Feu"

Photos by White

gent part of the audience is unquestioned.

At the close the continued applause brought Mr. Ansermet, the conductor of the exceedingly original, brilliant and interesting music, before the curtain to receive a wreath.

The opening shows a public square in St. Petersburg. The people, interspersed with coachmen, nurses, ladies of fashion, dancers, soldiers, are having a fête, and are entertained by the various shows

customary on such an occasion.

Presently, at the back of the stage the curtains part, and the great *Charlatan* appears. With much mystery he shows his three puppets: *Pétrouchka*, the *Moor*, and the *Ballerine*.

They are all hanging, these sawdust dolls, attached to their supports. As the great *Charlatan* points to them, and the

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# DIAGHILEFF BALLET INTRODUCES "PETROUCHKA"

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music starts, the puppets come to life and dance in most realistic fashion. Then they leave the supports and come to the front of the stage and dance with the crowd behind them.

In the second tableau, we see *Pétrouchka*, the marionette, shut up, alone, endeavoring frantically to escape. The *Ballerine*, marvelously played by Mme. Lydia Lopokova, comes in for a moment, only to disappear again, leaving *Pétrouchka* to his despair.

In the third tableau the *Moor* is discovered on his back, with legs in the air, playing mechanically with a wooden ball.

The *Ballerine* enters, and there is a delightful scene of flirtation between the two, in which the comedy of these animated marionettes is wonderfully maintained. *Pétrouchka* surprises them, but is thrown out by the *Moor*, who pursues him with his sword.

In the last scene we return to the crowd in the square, where the jollity continues. Amid a number of dancing droschke drivers, nurses, Cossacks, peasants, a big brown bear is led in. Again the curtains of the little theater at the back are parted, and *Pétrouchka* rushes out, pursued by the *Moor*, who cuts him down and departs. *Pétrouchka* dies slowly to agonizing squeaks by the orchestra. The great *Charlatan*, the show man, comes along, picks up the limp sawdust body, drags it off, and as he does, the spook of *Pétrouchka* appears in the moonlight at the top of the theater, gesticulating violently, and then collapses, limp.

The show man, startled, horrified at the apparition, steals away. The crowd disperses. The play is over.

As *Pétrouchka*, Leonide Massine gives a remarkable performance, perhaps more artistic, more clever, than anything he has, so far, done.

As the *Moor*, Mr. Bolm again showed his wonderful power as an actor.

In fact, these with Mlle. Lopokova, gave a performance so unique as to go far beyond anything of the kind ever seen on the stage here.

As far as Stravinsky's music goes, there are times when its terrible dissonances almost strain one's nerves, but it is all so original, and so absolutely effective in accompanying the burlesque and comedy of the action as to make it wholly inimitable. The orchestration is masterly. There is very little melody in it to relieve the throbbing senses, but it is so apt in illustrating every phase of the action as to leave a marked impression.

Incidentally, mention should be made of a piano solo which accompanies one of *Pétrouchka's* scenes, and which is very well played by Marcel Ansotte.

The orchestra deserves high praise for its almost faultless performance of this exceedingly difficult, complicated, but wholly original music.

## Lopokova's Dancing a Delight

Wednesday night's program presented for the first time in America Schumann's "Carnaval" in choreographic form. Lydia Lopokova, who is a familiar figure in our theater world, danced the *Colombine* delightfully. Mr. Bolm's *Pierrot* and Mr. Idzowski's *Arlequin* were also admirable. Unfortunately the artistic value of this ballet is not large, since Schumann's music sounds poorly in the orchestral setting given it by Rimsky-Korsakoff, Liadoff, Tcherépine and Glazounoff. Not that these Russian masters have not done their orchestrating well; it is because these sublime short pieces are shifted from their frame into one which suits them ill. Schumann's musical ideas in his "Carnaval" are not orchestral; had they been he would doubtless himself have written a sym-

phonic orchestral suite rather than a masterpiece for the piano.

The remainder of the evening was given over to Stravinsky's "L'Oiseau de Feu," Tschaikowsky's "La Princesse Enchantée" and Rimsky-Korsakoff's "Soleil de Nuit." Frederic Fradkin, the brilliant young violinist, played the solo in "La Princesse Enchantée" with lovely tone and Sybil Vane, soprano, sang the short solo in "Soleil de Nuit."

The indisposition of several principals of the Ballet last Saturday evening caused a change in the schedule of works presented. Instead of "L'Oiseau de Feu," there was seen "Scheherazade," while "Les Sylphides" supplanted "La Princesse Enchantée." The audience was large and favorably disposed, applauding with especial vigor after "Les Sylphides" and "Soleil de Nuit." Schumann's "Carnaval" completed the entertainment.

## A Venture into Chopin

On Thursday evening of last week, the Russians followed up their excursion into Schumann with a venture into Chopin by bringing forward a "romantic reverie" called "Les Sylphides." In conjunction with "Scheherazade" this was seen at the Winter Garden some years ago, Lydia Lopokova and Alexander Volinine dancing the principal parts. Miss Lopokova appeared again last week and to excellent advantage. She has vastly more in the way of personality, lightness and technical skill than any member of the new troupe. Mr. Bolm

falls far short of Mr. Volinine in all respects and made only an indifferent showing. The ballet itself consists merely of conventional toe evolutions by a group of young women in the usual tulle dancing skirts. The scenic set, painted by Golovine, represents a garden with a couple of pavilions. It is night, and the dominant color scheme is blue and purple. On the back drop appear huge, fluffy masses like banks of clouds, presumably intended for trees. The total effect is one of crudity though the white dresses against the dark background are not ineffective. Where the romance or the reverie come in is difficult to decide except, perhaps, by virtue of the fact that Chopin is of the romantic school and that the scene is nocturnal.

Not being of the number of those who feel the need of a visualized interpretation of Chopin, we cannot decide whether the A Major Prelude, the waltzes in A Flat and C Sharp Minor and several mazurkas were properly elucidated. And we could but recall the celebrated remark that Chopin's waltzes should not be attempted by dancers unless half of them were countesses. Glazounoff made the orchestral arrangement of the compositions used and one heard inner voices and effects of which poor Chopin never dreamed. Chopin in orchestral dress and played with metronomic rigidity compares with Chopin in his only true medium and at the hands of a sensitive pianist as a paper flower does with a full-blooming rose.

The audience applauded Miss Lopokova

heartily, but, on the whole, displayed no transports of excitement. The other offerings of the evening were the "Scheherazade," the "Prince Igor" dances and "L'Après midi d'un Faune," which aroused as much amusement as a capital burlesque.

Comments of other critics on the New York première of "Pétrouchka":

"Pétrouchka" seemed a work of art singularly successful in achieving the precise purpose that its authors had in view.—*The Times*.

Stravinsky's music is delicious. If it were performed as a concert piece it would give rise to all sorts of learned debate and men would sit up till small hours arguing with each other about it. Heard in connection with the action for which it was designed, it becomes a string of glittering gems of burlesque humor.—*The Sun*.

The music of Stravinsky proved to be intensely interesting. Its very discords were of great appropriateness in view of the fantastic nature of the story. In the ballet and above all the ballet of the fantastic or the macabre, the music of the futurists has its proper sphere.—*The Tribune*.

Stravinsky's music is by far the most important feature of the ballet, for the action is rather incomprehensible. But the music is the last word in modern brilliancy. It is cleverness to the nth degree in musical color effects.—*The Herald*.

The weird color of the score, which shrieked dissonance in every manner possible to the modern composer, was amazingly appropriate in its conception and in the instrumentation employed.—*The World*.

One should beware of taking Stravinsky too seriously. Such a work as "Pétrouchka," no matter how striking in its effects, no matter how ingeniously constructed, does not bear the hall mark of inspiration.—*The Press*.

An amazing combination of the arts of the musician, the mime and the colorist.—*The Evening Post*.

## GRAINGER IN HIS HAPPIEST MOOD

Pianist Surpasses Himself in New York Recital—His Program a Model

At no previous appearance in New York this winter has Percy Grainger played so well as at his recital in Æolian Hall last Monday afternoon. The favorite young pianist may, indeed, be said to have quite outdone himself and his performances were distinguished not only by their usual refreshing individuality, their contagiously exuberant life and sunny spirits, but by a delicacy, a beauty of tone and a sensitive idea of color not always among their pre-eminent characteristics. His hearers responded as joyfully as has always been their custom.

Mr. Grainger's program was a model. It began with four of Busoni's magnificent arrangements of Bach's choral preludes for organ—the "Awake, a voice to us doth call," "In Thee is Gladness," "I call on Thee, Lord" and "Beloved Christians now rejoice"—Ravel's "Le Gibet" and "Ondine," Grieg's "I wander wrapt in thought," "Evening in the Hills" and "Jon Vestafae's Spring-dance"; César Franck's "Prelude, aria and finale"; Mr. Grainger's own familiar "Walking Tune" and a new "Sea Chanty" called "One more roll, my John" arranged by him; Cyril Scott's "Sphinx" and Mr. Grainger's paraphrase on Tschaikowsky "Valse des Fleurs."

Mr. Grainger played the Bach numbers thrillingly. There are few players so well equipped as he to play this virile, healthy music. He has not only the faculty of setting in a clear light the solid architecture of these works, but also the rhythmic impulse they need and the temperamental qualities. The more deeply meditative ones he plays with fitting dignity and seriousness that has nothing of morbid subjectivity about it and the others he gives with that robust manliness and sturdy joy indispensable to them. Here is the true spirit of Bach. A pity that there are not more Percy Graingers to elucidate it.

Ravel's "Le Gibet"—in a very different mood—was made exceedingly interesting and the "Ondine" has not received so delicately colored a rendering in many a moon. The first of the Grieg pieces is a brief but lovely tone picture, the second an effective one and the third a dance full of exhilarating swing, rough humor and most fetching cross-rhythms and dissonances. Grieg contended that nobody played his music as perfectly as Percy Grainger. And when one heard Mr.

Grainger's interpretation of these three gems it became easy to understand why. An encore was tumultuously demanded after the "Spring-dance" and the pianist gave one—not in the shape of more Grieg as many doubtless wished but with Chopin's C Minor Etude, the bold arpeggios of which were played with grandiose sweep.

Franck's superb "Prelude, aria and finale" had a sympathetic presentation and how Mr. Grainger plays his own music need not be retold. His "Sea Chanty" proved to be a veritable gem of but a few bars length, something in the nature of a little chorale and touchingly beautiful. H. F. P.

## COUGHED HIS VOICE INTO A BARITONE

Remarkable Experiment in Removing Falsetto Reported by Cornell Medical Man

By the simple process of repeatedly coughing and clearing the throat, says the New York *Sun*, a person with a falsetto voice may change it to a baritone if he persists in the treatment successfully carried out by Dr. Frank Mead Hallock, assistant physician of the department of neurology of the Cornell University medical school, in the case of a telegrapher, who never before had spoken in a normal register in his thirty-five years.

Discussing his method of treatment in the *Medical Record*, Dr. Hallock said he tried the patient with the piano, but his musical ear was defective and he sang descending notes in a falsetto.

"Suddenly an idea came to me," the physician said, "and I asked him to clear his throat and made him repeat this several times while I listened carefully. In that noise of clearing his throat I heard the man's natural voice. I requested him to cough and clear his throat again and again. The natural voice was evident to me at the very end of the coughing noise."

"I saw him every day for about a week, and then less and less often. His normal voice was thoroughly established, a good manly baritone. One day, however, a couple of months from the time I began with him I asked him to speak again in the old way. He was unable to utter a sound in the falsetto; he had forgotten how."

## DAMROSCH DELIGHTS HIS YOUNG HEARERS

His Explanatory Talks Add Much to Concert Which Has Mr.

Elman as Soloist

"Isn't that a beautiful tune!" exclaimed Walter Damrosch to his audience at the Symphony Concert for Young People on Jan. 22 at Carnegie Hall, New York. The conductor's exclamation was uttered in the midst of his introductory remarks on the "New World" Symphony, after he had just played at the piano the principal theme of the lovely *Largo*. The reply of the audience was a wave of applause. The little incident was typical of the intimate atmosphere which Mr. Damrosch creates at these concerts, and of the way in which his little explanatory talks bring his young hearers into personal touch with both the music and its interpreters.

A similar spirit was observed in his spoken preface to Frank Van der Stucken's "Louisiana" Festival March, in which he stimulated the younger generation both musically and historically by telling of the composition of the march for the St. Louis Fair and in commemoration of the Louisiana Purchase. Mr. Damrosch amused and delighted the youngsters with his proficiency as a player of ragtime when he dashed off the syncopated opening theme at the piano. By his illustration of the use in the march of the various familiar and characteristic melodies he gave the children a better idea of the method with which composers handle their materials than would have been possible, perhaps, in a serious work of greater musical worth. Both the march and two movements of the symphony (first the *Scherzo* and then the *Largo*) were played by the New York Symphony with a verve that commanded enthusiasm.

Mischa Elman was the soloist, and he was in splendid form, playing the Bruch G Minor Concerto and the Wagner "Prize Song," with superb beauty of tone and dignified style. In the final Sarasate "Caprice Basque" his virtuosity was so dazzling that the audience lingered several minutes for an encore. Walter H. Golde provided the sterling accompaniments that are to be expected of him. K. S. C.

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# NOT CAREER, BUT MUSIC FIRST WITH BARRIENTOS

New Coloratura Soprano of Metropolitan Opera House Has Also Been Trained as Pianist, Violinist and Composer

THE world lost a pianist, a violinist or a composer—who shall say which?—when Maria Barrientos concluded to make a vocation of her avocation. Steeped in music from the age of six and impelled year by year toward higher musical ideals, she little dreamed at first of a singer's career. And yet the young Spanish woman, who reached New York last week to make her Metropolitan entry at the close of the current month, resigned her violin, her pianistic ambitions and her preparations for creative flights to become a soprano—and a coloratura, at that. Of course, pianists and violinists are odiously numerous, feminine composers invite discourteous emotions and able florid songstresses—especially with modern improvements—command a large measure of good-will in this age, not to mention agreeable prices.

So who shall chide Maria Barrientos for reconsidering her original purpose and re-shaping her course? Yet, in point of fact, her motives were in no wise governed by material considerations. Her health compelled her to seek recreation at an advanced period of her musical studies. She discovered her voice (or someone discovered it for her), realized of a sudden the joys of singing and sang. But she was true to the serious artistic elements in her nature and she exercised her talents not only upon the baubles of operatic coloratura but in the grandiose or exuberant floridities of Handel, Bach and the eighteenth century Italian masters. Trained up as a child in the way of musical righteousness she has not departed from it in the day of her artistic maturity.

"The fact is I have been much occupied with recital and oratorio work in Europe," remarked Mme. Barrientos in a discussion of her musicianly propensities a few days after her arrival, "and nothing would give me greater pleasure than a chance to sing a Handel oratorio, one of the Bach cantatas or the Bach or Beethoven Mass before I return to Europe. I have done much singing of this sort both in Spain and in England and artistically it gives me a satisfaction to which nothing else can be compared. No doubt this desire seems unusual enough in an opera singer. But my musical education was of the sort that filled me with the devoutest worship of the classics.

## Early Tendencies

"I was imbued with uncontrollable desires to learn music at an absurdly early age. In fact, at six, I had already developed a remarkable feeling for it. At school it mattered little to me if I accomplished the work I was supposed to do or not. I recall how I used to conceal my book of solfeggio in my desk and how avidly I devoured the contents hidden behind the raised desk lid. My supreme fear was that of being noticed by the teacher and duly disciplined. So when I saw myself observed I assumed an innocent look and pretended to be looking for books or papers. Then, when all was well again, I returned to my music. Out of school I worked at it relentlessly. Thursday afternoons were holidays, but instead of playing and resting like other girls, I locked myself in and consumed music. In order to learn something about piano playing I used to steal like a thief into the house of a schoolmate, whose mother taught piano. I hid behind a door and remained there for hours at a time, breathless for fear of being seen but absorbing every word I heard the teacher utter.

"My parents, realizing my inclinations, made provision for my systematic musical and also for my ordinary education with which my self-appointed studies had played havoc. I had piano instruction, learned the violin and studied composition. I did not particularly enjoy the violin but learned to play it in order to satisfy my scruples. You see I considered that, as a composer, I ought to be able to play at least one of the orchestral instruments I wrote for. I did a great



Maria Barrientos, the New Coloratura Soprano of the Metropolitan Opera House and Her Son, George

deal of composing—but never have published anything. Pablo Casals was working in one of the advanced classes of composition at the conservatory when I entered. In piano playing I completed the course scheduled for six years in two. My love for music merely grew greater by what it fed on. And I took prizes—first prizes—fourteen of them, all told. Probably the funniest part of it all was that I was appointed one of the judges at the conservatory competitions when only fourteen. There I sat in the jury box, a mere slip of a girl among a gathering of serious and solemn professors.

## A Question of Health

"But all this industry was not benefiting my health. Under the strain I grew pale, anemic, hollow-chested. My parents became uneasy and the doctor made matters worse by gravely announcing that I was going into a decline. He made all sorts of cheerful predictions—heart trouble, consumption, early death. Finally, they forced me to do as they wished. The doctor prescribed a rest, a change of mental activities. I submitted—and took up singing. A brief period of training—six months—and I determined to make it my life work. But I started on my vocal career equipped with what so many singers lack—a thorough musical training, an understanding and a most sensitive appreciation of the greatest things in the literature of music.

"I came to sing opera—my repertoire at present comprises eighteen rôles—but did not limit myself to it. Why should I venerate, as I do, Bach, Scarlatti, Handel, Mozart, Haydn, Beethoven, Brahms? And as long as I had mastered the style necessary to sing the great oratorios and the great classic airs, why should I not exercise my faculty? Thus it comes that I have done so much oratorio, recital—yes, even church singing. In opera I enjoy singing nothing so much as Mozart. But, of course, my repertoire includes the Donizetti and Bellini works. And I greatly love to sing 'Traviata.' The 'Pearl Fishers,' which I am to do at the Metropolitan, I have frequently sung in France and Italy. Here, of course, I shall do it in French,

though I have already essayed it in both languages. But I have made up my mind henceforth to sing a part only in one language. The difficulties involved in changing are much too great. To illustrate: In 'Lakme,' which has long been one of my favorite parts, the Italian

## FRADKIN AS BALLET AIDE

Engaged as Solo Violinist with Forces of Mr. Diaghileff

Fredric Fradkin, the brilliant young violinist, who is under the management of Catherine A. Bamman and Avery Strakosch, has been engaged by John Brown as solo violinist with the Diaghileff Ballet Russe for the entire season of fifteen weeks.

Mr. Fradkin was in the solo violin chair when the ballet opened at the Century Theater on Monday evening of last week and played the big solo in Rimsky-Korsakoff's "Scheherazade," one of the most difficult solos in any orchestral work, on forty-eight hours' notice, also the solo in Tchaikowsky's "La Princesse Enchantée," for which Mischa Elman was engaged when the company performed this work in London.

Mme. Schumann-Heink to Sing for President Wilson

A San Diego despatch of the International News Service says that Mme. Schumann-Heink has accepted an invitation to sing before President Wilson and the justices of the Supreme Court at a dinner to be given at the White House on the night of Feb. 8. The famous singer will be a guest of honor at the Supreme Court dinner to be given by President and Mrs. Wilson on that night.

Margaret Wilson Recovered from Operation on Her Throat

Philadelphia despatches of Jan. 22 announced that Margaret Wilson, daughter of the President, who was operated upon for the removal of tonsils and adenoids at the Jefferson Hospital, left that institution on that date, having fully re-

An Adept in Oratorio and Recital Singing as Well as Opera—The Question of Singing Spanish Opera in the Original Language

text in one passage is 'Io son beata'; the French 'Je suis heureuse.' The first occasions a broad, open tone; the second, the very opposite and as the phrase in question lies high the trouble is considerably increased. This sort of thing becomes extremely trying when one has grown accustomed to one form or the other.

"My musical training has always been of supreme value to me in my singing. How blind are those singers who do not appreciate the necessity for the most rigorous kind of musical discipline! But even the most complex passages have no terrors for me—difficult rhythms and intervals never perplex me and I revel in the process of mentally taking to pieces the orchestral score while I am singing. Moreover, I have absolute pitch."

## Singing in Spanish

Mme. Barrientos is a close friend of Enrique Granados and is deeply interested in the fortunes of his "Goyescas." Granados, on his part, has written not a little for his countrywoman. She has her doubts, however, as to the advisability of presenting an opera in the Spanish language.

"In Spain it is practically never done. There everything is heard in Italian. The reason is two-fold. In the first place, we have but three or four composers; in the second the Spanish language does not lend itself congenially to song. It contains many guttural sounds which in some cases are as hard and unpleasant as the German. If a work is not sung in Italian in Spain, it is given in Catalan, which is very much smoother and more adapted to vocal use than the pure Spanish."

Mme. Barrientos has been very active in America for some seasons—but in the southern part of the hemisphere Buenos Ayres has acclaimed her with ebullient Latin affection. In Europe she has sung either in concert or opera or both, in Italy, Spain, England, France, Russia, Austria and Germany. At the Metropolitan she will make her debut Monday evening, Jan. 31, in "Lucia" and later sing in the "Rigoletto" revival and the "Pearl Fishers." H. F. P.

covered. Miss Wilson went immediately to Washington. Now that her throat is again in normal condition, she will resume her singing.

Daughter Born to Mr. and Mrs. Walter Henry Rothwell

Walter Henry Rothwell, the well known conductor, now resident in New York, was presented with a daughter by his wife on Jan. 22. Mrs. Rothwell is the noted soprano, Elizabeth Wolfe, who was one of the original *Butterflies* in Henry W. Savage's production of the popular Puccini opera. The child has been named Claire Liesel.

Record House for de Gogorza in His San Francisco Recital

The Wolfsohn Musical Bureau received a telegram on Jan. 24 from Will L. Greenbaum, the San Francisco musical manager, in which he told of the success of Emilio de Gogorza in his recent recital in San Francisco, as follows: "Gogorza to-day had biggest house of any recital this season. Wonderful enthusiasm."

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# EXCERPTS FROM CRITICAL REVIEWS CHICAGO CONCERT CINCINNATI SYMPHONY ORCHESTRA

DR. ERNST KUNWALD, Conductor

CHICAGO EVENING AMERICAN, January 21, 1916.

## CINCINNATI SYMPHONY IS WELL RECEIVED

By HERMAN DEVRIES

The enthusiastic reception accorded Dr. Ernst Kunwald and his Cincinnati Symphony Orchestra last night at Orchestra Hall was something more than the courtesy of the public to a visiting or stranger organization of artists.

It was a spontaneous tribute from an understanding audience, a warm expression of gratitude to the men and their master for an evening of rare musical beauty. Dr. Kunwald is more than a musician—he is a savant—he is more than a savant—he is an artist.

The prelude to "Die Meistersinger von Nürnberg" has been so often played by orchestras great and small, directed by conductors who thought themselves great, and others whom the public has acclaimed, that it is a difficult debut for a strange orchestra for fear of comparisons. Dr. Kunwald need fear no comparison. The prelude was played with brio, finish and scintillating tone and climax.

### FIVE RECALLS GIVEN

Every phrase of this delightful work was wrought and presented with fine care and unerring musicianship. Five recalls were the testimony of the public's favor and appreciation.

Miss Myrna Sharlow, soprano, the soloist of the evening and one of the young members of the Chicago Grand Opera Association, sang the Micaela aria from "Carmen," "Je dis que rien ne m'épouvante." Miss Sharlow sang it very well indeed.

### FIRST TIME IN CHICAGO

The other orchestral number I heard was the Ernst von Dohnanyi suite, opus 19—its first performance, and I hope not its last, in Chicago.

The orchestra played it beautifully, "con amore," as our Italian friends have it, and with reason, for the score is a graceful, vital, pulsing, lovely creation, original and interesting.

Emil Heermann, once a resident of this city, an old acquaintance to local concertgoers, is the concertmaster of Dr. Kunwald's orchestra. Mr. Heermann had a chance to display his warm, pure tone in some solo passages.

CHICAGO TRIBUNE, January 21, 1916.

## CHICAGO HEARS CINCINNATI ORCHESTRA

By ERIC DE LAMARTER

Visiting orchestras may go home to report the astonishing dearth of audiences in Chicago, but the tales they may tell of enthusiastic reception must be compensation for that lack. The Cincinnati Symphony orchestra, Dr. Ernst Kunwald, conductor, will leave us with the usual chronicle, no doubt; for, while Orchestra Hall was not as densely populated as it should have been last evening, the applause given Dr. Kunwald after the "Meistersinger" overture was indicative both of respect and of enjoyment.

The program was a canny selection of representative works. In addition to the Wagner Prelude, a new suite by Ernst von Dohnanyi was played for the first time here, the Brahms E minor symphony made up the second half, and Myrna Sharlow sang the popular Micaela aria from "Carmen" and the "One Fine Day" aria from "Butterfly." Dr. Kunwald's program, it will be seen, was a comprehensive exploitation of his organization.

The most interesting portion of the concert was that of the Dohnanyi suite's performance. Its four movements—an Andante con variazioni, a Scherzo, a Romanza, and a Rondo—are distinctly of the modern spirit, with the melodious frankness that makes for immediate appeal, not too erudite and yet traced with the skill of scholarship and a certain romantic fantasy. The scoring is brilliant and the technical demands are within the limits of practicability.

The novelty gave the orchestra abundant opportunity to "show its paces." Its most prominent feature was the verve of its playing. Herein was vigor and daring, and a certainty which bespoke the severity of drill.

As to the Brahms symphony, some argument must be outlined. Dr. Kunwald aims at very fervid interpretation of the severe fourth symphony. His intention, and its good sense, is unimpeachable; the lengths to which he goes in the twisting of rhythm and of over-accent is the debatable matter. Both the first movement and the Olympian Andante, with its mystery and its wonderful calm, seemed extravagant. But the Allegro giocoso was capably played, and his interpretation of the finale was dubbed by the wisecracks, "the big work" of the evening.

Miss Sharlow's appearance in concert justified the encomium written of her operatic work. The two arias were sung with beautifully fresh and pure tone.

CHICAGO EVENING POST, January 21, 1916.

## THE CINCINNATI ORCHESTRA CONCERT

By KARLETON HACKETT

As soon as the Cincinnati orchestra had played the first few measures of the overture to "Die Meistersinger" you knew that you were hearing a solidly established organization, under the baton of a man of authority. This was the most striking impression that one received from the playing of the men under Dr. Kunwald: solidity. There was the feeling of precision that comes only as the result of thorough routine, and this is the first law of the modern orchestra. The Cincinnati Orchestra has this fine surety, which, of course, is merely another way of saying that Dr. Kunwald has the force to impress his will upon the men, for in these days the orchestra is but the reflex of the conductor.

Dr. Kunwald has a reposeful attitude in conducting, and while decisive in his beat you realize that what he wishes the men to do has been completely worked out in the rehearsals, so that he does not have to galvanize them into activity at the concert by any emotional excitement of the moment.

The Dohnanyi Suite for Orchestra, which last night was played for the first time in Chicago, was interesting especially in that it afforded excellent opportunities for the display of the virtuosity of the men.

Interpretative values have ever been the subject for discussion since man first began the attempt to express himself, and never yet has any agreement been reached. Poetic feeling, imagination, beauty of tone quality, and rhythmic elasticity all must be expressed in terms of the individual, for they appeal with such different force to different people. There is, however, no question as to the virtuosity of the Cincinnati Orchestra, nor of the authority of Dr. Kunwald. He has the men firmly in his grip and they have been so molded into a unified whole that they do exactly what he wishes them to do. There is never any feeling of uncertainty as to what he intends nor of the power of the men to give expression to his meaning.

The Cincinnati Symphony Orchestra is an orchestra in every sense of the word. They play brilliantly, they have a conductor who is a man of force, and they will be warmly welcomed the next time they return. The audience was of this same opinion and gave to them a most cordial greeting, compelling Dr. Kunwald to bow his acknowledgments a number of times.

CHICAGO HERALD, January 21, 1916.

## CINCINNATI ORCHESTRA HEARD

By FELIX BOROWSKI

The present season will be memorable in the annals of local art at least for the number of orchestral concerts which, by the time it has come to an end, will have been contributed by visiting symphonic organizations. One of these—the Cincinnati Symphony Orchestra—offered its accomplishments in Orchestra Hall last evening.

This body of musicians had made a previous appearance in Chicago a number of seasons ago. It seemed at that period of the orchestra's history as if there was

promising material for development, but it had not been given to the connoisseurs here to discover how far that development had been carried until Dr. Kunwald brought himself and his men to this performance.

It is pleasant to find words of hearty praise for the work that has been accomplished. It would appear that the present conductor of the Cincinnati organization has applied something of Teutonic military methods to the upbringing of his performers. There is excellent spirit and enthusiasm in the playing; there is solidity of attack. Dr. Kunwald himself suggests, in the precision and directness of his movements, the soldierly bearing of a German military kapellmeister. One can imagine that rehearsals in Cincinnati are not perfunctory affairs.

The most salient feature of the playing last evening was the excellent tone of the violins. It is a rich tone, broad and singing in the cantilene and brilliant where brilliance is required.

The oboes last evening sounded somewhat coarse and the clarinets lacked mellowness, but these are small defects when they are set against so much that was admirable and fine. There can be no doubt that the enthusiasm of the gathering in Orchestra Hall was well deserved. It was enthusiasm which must have brought a sense of expansion to the conductor's soul. After the performance of the suite by Dohnanyi, Dr. Kunwald made the whole orchestra rise in order to acknowledge with him the applause of the people.

The programme comprised the prelude to "Die Meistersinger," Dohnanyi's suite, the fourth symphony by Brahms and arias respectively by Bizet and Puccini, sung by Miss Myrna Sharlow. Particularly excellent was the performance of the suite. Much brilliancy went to the interpretation of this work and the care with which it had been studied made the effect one of virtuosity. The music itself also is of exceeding interest. Dohnanyi, a Hungarian composer, clearly possesses gifts that are worth exploiting, for while his music does not perhaps disclose a potent individuality, it is music that is colored with many appealing qualities and that is scored with striking skill.

It is possible that the interpretation of symphonies often is a matter of taste. Dr. Kunwald's reading of Brahms' E minor symphony did not appear to the writer of this review as convincing as readings that previously have been presented in Orchestra Hall. It lacked, at least, the human and the dramatic note which it is possible to strike in it; yet the well-restrained presentation of the work undoubtedly would have appealed to the composer, who was not given to the cultivation of the emotions.

Miss Sharlow, exceedingly picturesque to the outer eye, sang her pieces with considerable charm. Micaela's aria from the third act of "Carmen" suffered from a lack of complete understanding between the soloist and the orchestra, but it was sung with musical feeling and beauty of tone. "One Fine Day," from "Madame Butterfly," was provided with a piano accompaniment performed by Dr. Kunwald, evidently a versatile musician. This, too, was prettily sung and Miss Sharlow was constrained to add an Indian song as an encore.

CHICAGO EXAMINER, January 21, 1916.

## CINCINNATI ORCHESTRA IS A SUCCESS PLAYERS AND CONDUCTOR WIN PRAISE

By JAMES WHITTAKER

Dr. Ernst Kunwald presented Cincinnati an orchestra, an orchestral novelty, the popular debutante of the opera season, Miss Myrna Sharlow, and an original conductor temperament to a good audience in Orchestra Hall last night.

The visit of a foreign orchestra is always something of an exchange of inter-urban urbanities. First of all then let Cincinnati be congratulated.

And by way of establishing a personality let it be recalled that our Theodore Thomas was one of those who gave the original impetus to Cincinnati music.

### PLENTY OF TEMPERAMENT

The orchestra is young. Its personnel is young. The string players all have the temperamental bow. They have a verve which gives a brave sweep to the climax.

The wood-wind-horn contingent is without exception excellent. The first oboist, by reason of the French manner of his playing, presents a rather un-orchestral contrast to the other woods. The brasses are brilliant. The orchestra personnel is really very good.

### CONDUCTOR REMARKABLE

The conductor, Dr. Kunwald, is a remarkable personality. A tall military person with a goose step and a rigidity of gesture, he suggests a stiff, unbending temperament.

Once on the stand, however, he discards all but the rhythmic precision of "efficiency." His directing of the Brahms Symphony in E minor was flexible, even graceful, quite in the Viennese mood or moods which, unless one considers Brahms a shelved classic, one associates with the last of the big B's.

### SHOW GREAT VIRTUOSITY

In the Dohnanyi "Suite for Orchestra" (performed for the first time in Chicago), the orchestra displayed great virtuosity. The style is rhapsodic, with perpetual divagations, from a theoretical tempo. The men divaged with unanimity. The work, of which the last two movements were heard, has great stylistic distinction.

CHICAGO EVENING JOURNAL, January 21, 1916.

By EDWARD C. MOORE

Cincinnati's own symphony orchestra came a-journeing hitherward last night, and paused at Orchestra Hall to give a demonstration of the musical ability that lies in it and its conductor, Dr. Ernst Kunwald. The demonstration became a proof that there is much artistic virtue in the organization. For a contrast to the purely orchestral music, Myrna Sharlow came from the Chicago Opera Association and sang Micaela's aria from the third act of "Carmen," likewise "Un Bel Di," from "Mme. Butterfly."

Dr. Kunwald is an erect, sturdy person. He must at one time have been a soldier—a more military, even militant, conductor never stepped upon the stand. He has the best-drilled pair of shoulders that were ever presented to the view of an audience; his bow, jointed from the middle of the back, was invariably prefaced by a half-turn on the heels. Altogether, he was a most energetic and rather inspiring sort of a person.

It happens very frequently that the appearance of an artist gives a more or less complete index of his performance. Dr. Kunwald was no exception. In the first place he has assembled an orchestra whose average span of years must be the least of any orchestra in America. The number of gray heads could be counted on the fingers of one hand. Many of the players looked as though they are in their early twenties. Consequently their playing had the lively impetuosity of youth. Dr. Kunwald employed a beat that looked awkward and was not, that looked at times unrhythmic, and was not; that was of a kind that swept his young players along in a perfect storm of tone. There were certain effects that on the ground of volume would not have been despised by John Philip Sousa, but that remained always orchestral effects, and because of their virility became positively exciting.

Make no mistake about it, Dr. Kunwald is a conductor possessed of some rare gifts. He has a dominating personality which he has completely impressed upon his men. When the orchestra was playing alone there were some exhilarating moments. Miss Sharlow's "Carmen" aria was charmingly sung; it would have been greatly better if there had been closer communion between soloist and orchestra. For the "Mme. Butterfly" number, Dr. Kunwald played the accompaniment upon a piano. It was followed by an encore.

The orchestra program began with the prelude to "Die Meistersinger," and included a cheerful, tuneful, well colored and attractive novelty, a suite by Ernst von Dohnanyi, who is a family connection of Dr. Kunwald. The second half of the programme was devoted to a performance of Brahms' fourth symphony.





Dear MUSICAL AMERICA:

The appearance of the police on the scene as censors of the Russian Ballet, makes the financial, as well as artistic, success of that enterprise assured, for it is well known that if you want to create a run on a book or a play or, indeed, on a performance of any kind, all you have to do is to publish even a suggestion that it is indecent, and people will break their necks to get there—especially some of the church people.

It is not that humanity is radically bad, but it is thoroughly curious, and it does like to be shocked.

The police, as I understand it, have appeared on the scene, not of their own volition, but in response to certain complaints, among others, a complaint by the Catholic Theater Society, an organization of ladies of the highest social standing and unquestioned sincerity.

But why pale-faced, modest, retiring John Brown, the business manager, was haled up before the powers, I cannot understand. Mr. Brown is simply the executive who carries out his instructions. He looks after the finances and all the business arrangements, but has absolutely nothing to do with the enterprise in the way of the performances or their direction.

If there is a question in the matter, surely the persons to have been summoned were, in the first place, Serge de Diaghileff, Baron Dimitri Gunzbourg—if you could get him—and Otto H. Kahn.

These are the men who are responsible, not only for the inception, but for the production of this form of entertainment, and it is due them that they should have ample opportunity to defend their position and justify it.

What we require is neither a decision forced by a narrow-minded, hypocritical puritanism, on the one side, nor a clean bill of health, rendered because we are disposed to condone what is immoral or indecent, on the score of "art for art's sake."

To me, the matter is one of "good taste" and the public has a right to know whether Mr. Otto H. Kahn, the chairman of the board of directors of the Metropolitan Opera Company is a man of good taste or not.

I say this in the sense that the very responsible position Mr. Kahn occupies gives him a large influence upon public opinion. Much must depend upon public confidence in his judgment, and he should not be placed in a position where he cannot even defend himself.

The offending ballets are understood to be "L'Après-Midi d'un Faune," and "Scheherazade."

With regard to the first, it is the story, depicted in exquisite, artistic manner, of a faun, discovering some nymphs, who, in the classic Greek style, posture before him with averted faces to show that they do not see him. When they see him they flee. One of them, about to bathe in a stream, disposes of some of her garments, he pursues her, she flees, he picks up the garment that she had left behind her, and, carrying it tenderly, as if it were herself, embraces it, as he lies down on the rock, where he lives.

This was given by Mr. Nijinsky, the originator, so realistically, in Paris, that he was hissed off the stage, but so far as Mr. Bolm is concerned, who played the rôle here, I didn't see anything at all offensive, and certainly there was not even a suggestion of indecency.

To tell the truth, the posturing of the nymphs in the classic style appealed to the humorous sense of a large number of the audience which they expressed by unbounded hilarity.

People are not disposed to hilarity by the indecent. They are apt to be serious on such an occasion, either from pleasure or pain.

I notice that our good friend, Charles Henry Meltzer of the New York *American*, suggests, as a way out of the difficulty, that the *Faun*, when he takes the light garment of the *Nymph* and retires to the top of his rock, instead of lying over on his side, should disport himself on his back, and, in an ecstasy, gaze at the sky, while holding the garment before his eyes.

Fie, Fie, Charles Henry!

The scene is either decent or indecent. If it is indecent, let us not try to make it decent by a banal concession to a hypocritical modesty!

With regard to the "Scheherazade" ballet, that, we know, is based upon the opening story of the old "Arabian Nights," which tells us that a certain Sultan distrusts his wife and the favorites of his harem, and pretends to go on a journey. The modern husband's trick has, therefore, the flavor of antiquity.

On his departure with his brother a number of black slaves rush into the Harem and indulge in an orgy with the ladies, led by the wife of the Sultan. The Sultan returns with his brother, surprises them, and orders them all killed by his guard.

After that he takes to himself a wife. To revenge himself upon the sex, he has the poor lady killed the morning following the nuptials. This murderous fashion he repeats.

Then the Grand Vizier's daughter offers herself as a sacrifice to stay the slaughter of her sisters and so on the nuptial night starts a series of the stories known as "The Thousand and One Nights." She manages these stories so interestingly that the Sultan, instead of ordering her decapitation, permits her to live, because he wants to hear the end of the tale. Always, as she is nearing the fatal moment, she starts a new story. Thus she, in the end, saves not only herself, but her sisters, and the stories of the thousand and one nights are created.

It is clear that the representation of this time-worn tale on the stage would be repulsive to many. In the first place, amorous passages between white women and negroes are resented in this country, where the negro is a problem. Not so, however, in Europe and especially in Russia and the East. We must remember this in judging M. Diaghileff's motive. However, there is something else here at stake.

Through the ages poets, painters, composers, writers, novelists have tried to idealize human love. But there is one thing that can never be idealized, whether by painter or by poet, and that is lust, and the primary motive of "Scheherazade" is that—and nothing else.

As a person of the highest distinction connected with the musical world said, "Il y a quelque chose de dégénéré dans le Ballet Russe"—there is something degenerate in the Russian Ballet.

He might have also added, with truth, that there is also much that is artistic, much that is beautiful, much that is exceedingly clever, gripping and novel, and finally, much that is wonderfully ideal, for put it as we may, one of the characteristics of Russian art, to-day, is "idealism," the outcome of all the horrors, wretchedness and struggle through which the nation has passed, and which it has evolved, as you can grow a lily from a dunghill.

It was with considerable interest that I read the review of the Diaghileff ballet by Ivan Narodny, who is a Russian, and a critic of accepted standing and influence.

With Mr. Narodny's view, that while the ballet was a pictorial success it was a choreographic failure, I cannot agree.

However, the particular point in Mr. Narodny's cleverly written article, was the concluding paragraph, in which he said:

"Diaghileff himself is a man of great education and thoroughly familiar with choreographic art; therefore we expect from him far bigger achievement in the modern ballet than he has given us. To capture American audiences, he must at once present to them Fokine, Nijinsky and Karsavina. As we understand, all three would come and join in the ballet if they were really demanded."

The concluding three lines are important, especially in view of the fact that in the tremendous publicity given to the coming of this ballet by the press all over the country, it was generally understood that these three leading ar-

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES—NO. 7



Alfred Hertz—formerly of the Metropolitan Opera Co.—hears that he has made a great success as conductor of the San Francisco Symphony Orchestra.

tists were to head the enterprise. As we know, not one of the three is here.

Are we to understand from Mr. Narodny's statement that he is in possession of information to the effect that these artists would come if satisfactory arrangements were made with them. If this impression, which Mr. Narodny has created, is correct, does it not mean that the reasons for the non-appearance of these artists is not their inability to come, as stated by the management, but that satisfactory arrangements were not made with them.

It seems to me that it is up to Mr. Narodny to make himself quite clear on this point, as otherwise an imputation would rest upon the management of the enterprise which would be wholly unjust, unless the charge virtually brought by Mr. Narodny can be absolutely sustained.

Sometimes an impression of a performance, or one created by a picture, or the reading of a book, calls up further impressions.

Thus it was, as I left the Century Opera House, after one of the representations of the Russian ballet, that there came before my eyes a vision of graceful women, clothed in pastel shades, slowly dancing and moving across a scene of ideal beauty. And there rang in my ears a voice of wondrous charm. It was one of the most artistic, aesthetic and appealing experiences of my life.

It was the one made on the opening night of the season, some time ago, when "Orfeo and Eurydice," was produced and Louise Homer assumed the rôle of *Orfeo*.

I contrasted the artistic beauty, the reposeful charm, the wondrous influence it had upon me, with the blare and glare of some of the Russian ballets—and in-

stinctively I took off my hat to Gatti-Casazza!

"SOCIETY" AT THE RUSSIAN BALLET (Overheard)

HE—Yes! So very Russian, you know!

SHE—Yes! So very Russian!

HE—Yes! Very Russian!

SHE—Did you notice the touch of blue in everything?

HE—Yes!

SHE—So very Russian!

HE—Quite delightful—wasn't it?

SHE—Yes! Quite delightful! So very Russian!

HE—Say! There's an interview with Diaghileff in the *Evening Post*. Did you read it?

SHE—No! Papa reads the *Post*.

HE—It's awfully good. You really ought to read it—so very Russian. Diaghileff says that there isn't going to be any more opera—it's all going to be ballet, because—

SHE—Yes?

HE—Because even if you're deaf and blind you can enjoy the ballet and you can't you know, if it's opera.

SHE—How very Russian!

HE—Yes! I suppose Diaghileff means if you're blind you can't see the scenery and if you're deaf you can't hear the music.

SHE—You mean it the other way, that whether you're deaf or blind there is something to be enjoyed in the ballet.

HE—Oh! Yes! Got it mixed, you know! Don't you think the costumes wonderful?

SHE—So very Russian!

HE—Very Russian!

SHE—Very!

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

It may, probably, not have occurred to many people, that it is possible to over-boom an enterprise in advance.

To arouse interest is all very well. And, furthermore, to arouse curiosity is well, for curiosity will carry people, as well as a deer and many other animals, far. But it can be easily overdone, and I think that is one of the handicaps under which the Russian ballet enterprise suffered at the start. It has been so tremendously exploited, pictorially and otherwise, not only in the daily press, but in the weekly and monthly periodicals, that public expectation was aroused to a point where it was almost impossible to satisfy it.

With regard to the danger of over-booming, an instance occurs to my mind that happened some years ago. It was in the period when Max Strakosch and his brother, Maurice, were very active in operatic enterprises, abroad and here. Maurice, for a number of seasons, conducted opera in the Academy of Music, as old-timers will remember.

These enterprises, as well as those of his brother, Max, were not particularly successful from a financial standpoint, though artistically they reached a very high standard.

After several seasons of non-successes, Maurice Strakosch arrived in New York with a young singer by the name of Belocca, "the lady of the beautiful eyes."

Maurice called all the newspaper men together and begged them to help him out, especially as he had no money, but he did have a wonderful attraction, a singer who had combined in her own person the voice, the genius, the beauty of Adelina Patti, Pauline Lucca and Clara Louise Kellogg, the American, and other great artists.

"The boys," with characteristic good nature, took the matter up. Column after column was printed and public expectation was aroused to the highest possible pitch. The house was crowded for the debut of this wonderful singer.

A very charming, and certainly very pretty young woman appeared, with a well trained voice, but of no particular character. Her acting was crude, and she evidently had not had much experience in stage work. In a word, she fell down badly, compared with the wondrous expectation of her which had been aroused.

The next day the papers were deadly in their expression of disappointment. The weeklies and other journals followed.

The result was that a really charming singer, with more than fair talent, failed to please, and, after a few more performances, was withdrawn—and all because the young lady had been over-boomed and public expectation had been aroused to a point where even a much greater singer, a much greater artist, could not have satisfied expectation.

Another instance where excess of advance publicity has been somewhat of a handicap may be given in the case of Eddy Brown, the young American violinist, who recently appeared at Æolian Hall.

His coming had been heralded with all the superlatives that it was very well possible to apply to the case. The result was that he faced a large audience, among which there were probably, as one reviewer stated, more prominent musicians than have attended a similar event in some time.

Young Mr. Brown (I believe he is not much over twenty years of age) showed great technical facility—that much is certain. He also showed that he was assured of himself; that he had force; that he could play brilliantly; that his tone coloring was fine. Some of those who were present seemed to think that he had too much assurance, and others thought that he was, perhaps, too much inclined to sentimentalize. Others, again,

thought that while he was a performer of unquestioned sincerity, ability and technical excellence, he still had far to go—which is simply saying that he is still a young man.

At any rate, had there been no extravagant claims made for him in advance, there is little question but that this young Western musician would have won even a greater success than he did—and he certainly did win a success that was marked and deserved.

Many of those who have gone abroad to study music, especially to prepare themselves for an operatic career, have insisted that one of the reasons, besides the lack of opportunity given to young Americans in their own country, was their ability to attend performances of opera at rates that were almost ridiculously cheap, compared with those that prevail in this country, and especially at the Metropolitan.

Your editor, I believe, has alluded to this in some of his public addresses, and has stated that among the reasons why prices were so cheap in the European opera houses was that nearly all had some subvention, either from the state or municipality, or the royal or imperial exchequer in the various countries.

He said that the main reason, however, was the ridiculously low prices paid to the majority of young singers, and especially to the chorus.

His statement, in this regard, has been disputed in your columns.

But an emphatic confirmation of his position was recently afforded when Diaghileff wanted some seventy-five or eighty extra young dancers for his ballet, who, according to his requirements, had to "possess youth, beauty and intelligence," and to whom he wanted to offer fifty cents a night! He was assured, according to your reporter, that "youth, beauty and intelligence," were not so cheap in the United States, especially in New York City. Consequently, he was forced to raise the price before he could get the dancing girls.

Mr. Diaghileff can, of course, be acquitted of any desire to cheapen the price. He simply offered probably much more than is paid in his own country, where women employed in the opera houses and theaters are so cheap, because it is understood that an appearance on the stage is simply an opportunity to exploit what has been often called "the oldest profession in the world."

What extraordinary things they do get into the advance notices of some of the artists!

Here comes charming and talented Maria Barrientos, the coloratura soprano, who is expected to make her American debut at the Metropolitan next Monday night, and the first thing we hear about her is that she was so young when she made her first debut, in Milan, that her mother sat outside the opera house displaying her birth certificate to the incoming audience, to prove her age!

It appears that this historic debut was made in Milan, as *Lakmé*, and at that time the young singer was only fifteen. The Milan public, ever incredulous, would not believe that she was a full fledged singer, and so the mother, as I said, sat outside the opera house to satisfy the doubters of the truth of the statements that had been made.

I have heard of singers using the endorsements of great artists and composers. We know the stories of lost jewels, of revelations in the divorce courts, to secure publicity. But I believe that this is the very first time that a birth certificate has been exhibited outside an opera house as a means of attracting attention.

Those who have heard Mme. Barrientos, who, by the bye, is a Spaniard and has great personal charm, say that they believe that if she is in anything like good voice, she is going to make a sensation.

My friend, Tomaso, who knows all the artists, blew in and exclaimed:

"Beeg excite! da Metropolit! Mr. Fitz ees expurgate! No more paste heem!"

"What's that?" said I.

"You know, Mr. Fitz of da *Globe* who write dat Gatti he give opera widout arteest!"

"You mean Pitts Sanborn. Well?"

"Mr. Billiguard, da press agent, he keep-a da beeg scrap book. Paste in all da critique of da paper. So when Carus' come in, in da mornin', an' say—'L'addition, s'il vous plait!'—Monsieur Billiguard give heem da beeg scrap book so Carus' can read what all da critic say of hees mezza-voce!"

"Well?"

"No more Mr. Fitz—scusi—Mr. Pitts—no more paste heem in da scrap-book. He ees expurgate! 'Cos dey no like-a what he write 'bout da opera!"

"Well! Tomaso, that will reduce the circulation of the *Globe* from 180,000 to 179,999!"

"Si, Signor!"

Maud Fay, a young American prima donna, who has won considerable renown in the opera houses of Germany, particularly in the opera houses of Berlin, Munich and Dresden, and who has been honored by the highest dignitaries, has just arrived in New York, and in the course of an interview she gave out her opinion, while disclaiming any attempt at being pro-German, that America needs Germany's friendship; that Germany is the only country in the world that can give us the lessons we need so badly, in organization, efficiency and conservatism.

That view, I believe, whatever our sympathies in the frightful struggle now going on may be, is shared by many people—namely, that Germany has been able to do what she has done and maintain herself against great odds, by her marvelous system of organization, which she has perfected, particularly since 1870, when she was at war with France, when she turned from being a purely agricultural nation to being, to-day, one of the most successful industrial nations in the world.

There is just one more point that Miss Fay might have added, with justice to her statement—namely, that another thing that we can learn from Germany, besides her power of organization, is her enthusiastic belief and confidence in her own people, when they have merit, it matters not in what particular line of endeavor they may be engaged.

She can go a step further still, and say that the moment the Germans discover they have any talent among them, they vie with one another to support it, though, of course, there have been many instances of noted German composers, in the past, who were not recognized till after they were dead—or pretty nearly dead.

If the musical talent we undoubtedly possess in this country had been in Germany (as has been shown by the way Germany has recognized many of our singers, and even composers) this talent would not have had an almost impossible struggle to gain recognition.

By the time your paper will be in the hands of the subscribers, the premiere of Granados's new opera will have taken place, unless something unforeseen happens.

As usual, reports from the rehearsals differ greatly. Some seem to believe the opera will make a hit; others, on the contrary, are by no means so sanguine.

In the same way, opinions differ considerably with regard to the probable success of Miss Fitzu, who, you know, will take the rôle originally destined for Lucrezia Bori, who is still unable to sing.

Miss Fitzu is unquestionably a talented girl, and if good looks will help her, she should certainly win her public. Personally, I hope that she will win a high degree of favor, not merely for her own sake, but because it will mean so much to encourage the management in giving opportunity to young American singers. Success in her case will hearten many others, not alone among the young singers, but among the managers; while, on the other hand, a débâcle would go far to strengthen the hands of those who insist that we must go abroad for our supply of musicians, and especially for our supply of operatic singers.

Loudon Charlton, the well-known manager, has a pretty wit.

In the course of a discussion concerning the advisability of giving Mr. Harold Bauer more publicity, Mr. Charlton described Mr. Bauer as an "oak, not an orchid." Following the simile of the oak, Mr. Charlton further described Mr. Bauer's growth as "steady, sane and logical," and that he did not believe in flamboyant advertising for such an artist.

"People," said Mr. Charlton, "will never go to see Mr. Bauer, as they do to see Mr. Paderewski. They go to hear Mr. Bauer, and his place is among the artists who require intimate surroundings. Therefore we prefer to have him play in Æolian, rather than in Carnegie Hall."

It is perfectly true that there are a good many people who go not only to hear, but to see, Mr. Paderewski, and the reason for this is that Mr. Paderewski is a great personality, outside of his piano playing.

When Mr. Bauer impresses himself upon the public in the same way that Mr. Paderewski has done, no doubt they will go to see him, as well as to hear him. At present, as Mr. Charlton says, they only go to hear him. Consequently, it would be the same, perhaps, if he played behind a screen. Finally if Mr.

Bauer does not like to be seen why do not people buy an "oak" player-piano and Mr. Bauer's hand played records manufactured by the Æolian Co.?

Mr. Charlton's likening of Mr. Bauer to an oak is very apt. It takes an oak about 50 years to reach maturity and at the present rate it will take Mr. Bauer's growth, though "steady, sane and logical," fully as long to reach its full measure.

Speaking of pianists reminds me that there is a little lady, Yolanda Mero, who has just made a sensational success with a Liszt Concerto, which she played with the Philharmonic Orchestra, under Stransky.

The press is unanimous in recognizing her dash and splendid temperament.

Yolanda Mero, you know, is the wife of Herman Irion, of Steinway & Sons. She will be much sought after; certainly those communities which are looking for a pianist who has life, dash, poetry, as well as brilliance, and with it all is a charming woman, will give this really wonderful Hungarian pianist all the engagements she can fill.

What is the limit of endurance to the wife of a musician or opera singer?

That has been a debated question for years, but it has been solved through a suit for separation in the Supreme Court, brought by his wife, against Giacomo Ginsburg, said to have been a member of the Metropolitan Opera Company—or was it chorus?—and now a teacher of singing.

It appears that the Ginsburgs lived happily in their home in New Jersey, with their four children, till another lady was invited to live with them.

The other lady came. All went very happily, and there was no discord till, as Mrs. Ginsburg says, "this other woman insisted upon darning my husband's socks and underwear. When she did that, she reached my limit!"

Hence, if the divorce be granted, it will have been judicially decided that not only does the darning of socks and underwear constitute a cause for action, but it establishes, under the law, the limit to the endurance of a singer's wife.

Your

MEPHISTO.

THE ART SUPPLEMENT  
LOUISE EDVINA

FEW operatic artists have had a more diverse experience of American musical life than Louise Edvina, the noted soprano, who is the subject of the Art Supplement which accompanies this week's issue of MUSICAL AMERICA. Mme. Edvina began her American career by winning marked successes as a star of the Boston Opera Company under Henry Russell's régime. This season she joined Cleofonte Campanini's Chicago Opera forces, with whom her triumphs have been many, as recorded in MUSICAL AMERICA. The soprano also had an opportunity of appearing this season as a guest artist at the Metropolitan, giving an exceedingly dramatic portrayal of *Tosca*.

This singer is now elaborating further her knowledge of musical conditions on this continent during her concert tour, which begins in Quebec on Jan. 28. This recital will be followed by appearances in various cities, her tour taking her to the Pacific Coast.

Prior to her American debut at the Boston opera in November, 1912, Mme. Edvina had been widely successful in opera at Covent Garden and in Paris. She was "discovered" at one of the Reynaldo Hahn concerts in Paris in 1908. As a result of the heralding of her success in the London papers, the management of Covent Garden opened negotiations with her, and she sang *Marguerite* on that stage just five months later.

Mme. Edvina had the distinction of creating two new rôles at Covent Garden during the season of 1914, one being that of *Fiora* in Montemezzi's "L'Amore dei Tre Re," and the other *Francesca* in "Francesca da Rimini," by Zandonai.

The supreme test of Mme. Edvina's art came at the Opéra Comique in Paris, when she made a conquest on the occasion of her first appearances as *Louise*, winning the warm commendation of Charpentier himself. Another dramatic rôle in which she has made a distinct success is that of *Maliella* in "The Jewels of the Madonna." Her triumph in this part at the Boston Opera followed her triumphs at that house as *Louise* and *Mélanie*, while another successful portrayal has been her vividly outlined *Tosca*.

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## GRANADOS PAYS HIGH TRIBUTE TO OPERA CHORUS

After Hearing Choristers Rehearse His "Goyescas" Music at Metropolitan, Composer Declares, "This Is Not Merely an Opera Chorus; It Is a Choral Society, and the Most Marvelous One That I Have Heard"—Notable Services of Giulio Setti in Training and Directing Body of Singers

**"INTRODUCING** the Real Star of 'Boris Godounoff'—the Chorus." Such was the heading of an article which appeared in *MUSICAL AMERICA*, April 5, 1913. The same caption might be attached to the present article—with the simple amendment of changing the name of the opera to that of another Russian work, introduced in the present season, "Prince Igor."

The achievement of the Metropolitan chorus in "Igor" has attracted less attention perhaps, than did its exploits in "Boris," chiefly because until the former production the chorus had not come into its own. At all events, the work of Giulio Setti's choristers in Borodine's opera is scarcely less notable than their remarkable contribution to "Boris." And in the next Metropolitan novelty, "Goyescas," there is another chance promised for the chorus to win prima donna honors.

"We are in the midst of a 'Goyescas' rehearsal," said Chorus-Master Setti, after Gianni Viafora had led a *MUSICAL AMERICA* interviewer to the opera club room where the male chorus was intoning an impressive passage from the Granados opera. "But I can find some time for you," continued Mr. Setti, and handing the chorus over to an assistant, he led the way to the smoking room, where the brief chat was accompanied by an obligato from the basses and tenors next door.

### Careful of His Voice

Mr. Setti, as he met his visitors, had his coat collar turned up, and he kept holding the lapels folded closely across his throat during the most of the conversation.

"It's too bad Mr. Setti has such a cold," was the ingenuous remark made to Mr. Viafora as Signor Setti retired for a moment to the rehearsal room.

"Oh, he's all right," was the reply; "he sings all the while during a rehearsal, and perspires very freely, so he's afraid lest he take cold in the vocal cords while they're relaxed."

"Yes, I find it very effective to train the chorus by singing to them," said the now-returning Maestro. "In a choral rehearsal the piano is to me only a background. You can not show the nuances and the phrasing of singing on the piano—that must be done with the voice. Thus, a good chorus master must in part be a singing teacher—he must give the chorus the fine points of vocalization."

### Mr. Setti's Method

Later the visitors were enabled to watch Mr. Setti's application of his principle, when he allowed them to hear his rehearsal of the "Goyescas" music with the women's chorus. Here he sang not only various bits of the choral parts, but the music of the principals, so that the choristers might have practice in taking up their "entrance" cues correctly. Here and there he would indicate a certain effect, as in a Spanish dance rhythm, which he bade the chorus take over again "à l'Espagnole," which was done with much better results. An idea of the choral difficulties in "Goyescas" was gained from a hearing of one particu-



Composer Granados and Librettist Periquet Watching Giulio Setti Directing Choral Rehearsal of "Goyescas." The picture shows a portion of the Big Chorus. In the foreground, left to right: Fernando Periquet, Chorus Master Setti and Enrique Granados

larly tricky passage, which Mr. Setti's choristers sang with unruffled virtuosity.

### "Goyescas" Exacting

"We are working very hard on the 'Goyescas,'" said Mr. Setti, "for, of the four parts into which the opera is divided, the chorus appears in three.

Composer Granados had his first hearing of the chorus's work in his opera, when he went to the rehearsal on Saturday of last week.

As Señor Granados listened to the chorus's singing of his music, his joy was so overwhelming that the tears gathered in his eyes, and in impulsive Spanish fashion he hugged Cavaliere Setti in indication of his gratitude. The composer declared: "This body of singers is not merely an opera chorus; it is a choral society, and the most marvelous one that I have heard." With Señor Granados at this rehearsal were his wife and Fernando Periquet, the librettist of "Goyescas."

When Mr. Setti was asked, "What are to you the most difficult operas in the matter of training the chorus?" his reply was:

"Meistersinger,' 'Lohengrin,' 'Boris,' 'Prince Igor,' and 'Goyescas.'" As to why "Meistersinger" and "Lohengrin" are so difficult, he replied, "It is not only that they are musically exacting, but the language is frequently very trying for the chorus to sing. For instance, in the riot scene in 'Meistersinger' some of the words must be sung so rapidly that it is difficult to have them done crisply."

Mr. Setti's knowledge of phonetics as applied to singing and his literary taste have made him valuable in preparing the two Russian operas for production at the Metropolitan. Just as Mr. Setti had to edit the Italian translation of "Boris," so he is partly responsible for the Italian translation used in "Igor," which the Metropolitan program gives as being "by Antonio Lega and Giulio Setti." Said Mr. Setti, "Lega is one of our finest

poets in Italy, but in his translation the words were not always suited to the musical quality of the tones to which they were attached. Therefore I went over the libretto and changed it so that the word for each tone is phonetically equivalent to the Russian word, and thus it is virtually the same as if the opera were sung in Russian."

### Bonus for Choristers

So enthusiastically did the chorus attack its onerous duties in "Prince Igor" that Mr. Setti asked Mr. Gatti-Casazza to pay a bonus of \$10 to each chorister as a token of appreciation. This action was similar to that taken after the première of "Boris."

Arturo Toscanini's valuation of the Metropolitan chorus was expressed in a New Year's cablegram to the chorus-master in which he sent his best wishes to Mr. Setti and "your wonderful chorus."

Maestro Setti is extremely grateful to the American press for the appreciation that has been given to his results with the chorus. "I am just as pleased when the chorus is praised as when I am mentioned, for everyone knows that it is my work, and the praise means so much to the members of the chorus. They take great pride in their work and I'm glad to see them get the credit they deserve. Many in the chorus have more ability than some of the artists that appear. They take much pains with details such as their make-up, etc. The thirty Americans in the chorus (there are seventy Italians and twenty Germans) are extremely precise and careful in everything they do."

"Just what is demanded of the chorus you will see when I tell you that it has a repertoire of forty operas in five languages. When we take up a new opera I start by telling them the story, so that they are interested from the beginning. I also give them the meaning of everything they sing, and the dramatic signi-

ficance of each scene. The chorus, you see, must sing not only with the voice but with the face, that is with dramatic expression. They provide the prelude to each scene and must prepare the audience dramatically for the mood, whether it be comedy or tragedy. It is this ability which makes the Metropolitan chorus so remarkable. Mr. Granados tells me that he never expects to hear the choral work in his 'Goyescas' done so well anywhere else as it is at the Metropolitan."

### Singing Off Stage

Auditors at the Metropolitan have frequently wondered how the chorus singing "off stage" was always kept in strict time with the beat of the conductor in the orchestra pit, and when questioned on this point, Mr. Setti said: "This is done in several ways. In the second act of 'Tosca' the singing that you hear through Scarpi's window, is directed as follows: One of the assistant conductors stands on a ladder where he can get a peep at the conductor and he gives me the latter's tempo, as I direct the chorus at a harmonium. No, the harmonium is not always used for the singing behind the scenes. I frequently give the chorus the pitch by using my 'ear'. For instance, when the priests sing below the stage in the last act of 'Aida,' I give them the key by ear. And here there is no need for following the conductor's baton, as their chanting is taken *ad libitum*. Sometimes the chorus is far away in another room where I cannot see the assistant conductor. In such a case I get the tempo by an electric device, with the assistant conductor pressing a button that rings a bell in strict time with the conductor's beat."

There is no official at the Metropolitan who is more busy during the season than Mr. Setti. "You see how hard we are working to-day?" he asked. "Well, I've been at it ever since the 27th of September."

(KENNETH S. CLARK.)

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## NO THORNY PATH FOR THIS SINGER

Eleanore Cochran One Artist Who Has Found Way to Musical Success Pleasant—"Fairy Godmother" Helped in the Beginning—Operatic Successes in Germany

AFTER reading harrowing tales of musicians who have died in poverty after years of unsuccessful struggle for recognition, or pitiful stories of artists who denied themselves even the necessities of a bare existence to attain the cherished goal of the elusive muse, it is indeed refreshing to hear the story of a beautiful young American soprano, Eleanore Cochran, whose path through life has thus far been literally strewn with roses.

Miss Cochran, recently returned from operatic triumphs in Germany, outlined the story of her career for a MUSICAL AMERICA interviewer. "I received my early education in a convent," she began. "When I was only ten, a rich woman heard me sing in the convent chapel. She proved to be my fairy godmother, for she offered to pay for my musical education. My music lessons began in Pittsburgh, and a few years later I came to New York to study with Eleanor McLellan, at the same time being trained for the operatic stage by Theodore Habelman and Walter Kiesewetter."

### Voice Pleased De Reszke

Miss Cochran related that she went abroad with her instructor, Miss McLellan, and sang for Jean de Reszke in Paris. She received great encouragement from the famous tenor and also from the late Frank King Clark in Berlin. Miss Cochran, after a comparatively short period of study, made a brilliant debut in Chemnitz, and followed with a successful engagement in Danzig. The war, which has been the cause of so much instability in music in Europe, spoiled her plans for further appearances abroad and she decided to return to America.

### Posed as "Modern Madonna"

Miss Cochran, besides winning praise for her singing and acting, inspired a

French artist to paint a picture of her, robed as a modern Madonna. After mentioning that her favorite rôles were *Aida*, *Tosca* and the Wagnerian heroines, she



Eleanore Cochran, Young American Soprano. On the Right, as "Santuzza" in "Cavalleria Rusticana"

turned the conversation to the subject of her hobbies.

"You must hear about my wonderful canary, Fritz," she exclaimed enthusiastically; "he has a habit of perching him-

self on the piano when I sing and imitating each phrase that I sing. The remarkable part of it is that if I sing off pitch he will not sing a note." The writer remarked that a canary of this type would be an invaluable accessory to the equipment of vocal instructors.

### Dog Has Taxi Habit

"I love animals," she continued, "especially dogs. A Boston bull that I own is most aristocratic. He refuses to walk to the hotel after we get off the train on our trips. He races madly for the first taxi in sight and I cannot hold him."



Chaplin picture. She is a real "movie fiend" and is an almost daily visitor of the "movie" theaters. Miss Cochran told a story of her thrilling experiences in the war zone of Europe, how she was taken prisoner on the frontier by the Russians and how she managed to be released, that would have made a good plot for a "three-reeler."

### Is American Trained

In view of the discussion that always exists between advocates of the belief that Americans may profitably study music in America, and those who declare that only in Europe can an artist be developed, it is interesting to note that Miss Cochran went abroad with an American teacher to appear before European audiences, but only after she had been pronounced ready in this country. She appeared in Europe as an artist, a product of American teaching; she did not find it essential to go abroad to complete her musical education. Miss Cochran is a striking example of what a young woman of intelligence and talent may accomplish, for in the remarkably short period of three years she mastered a repertoire of more than thirty-five operas. H. B.

### GIFTED SOPRANO IN RECITAL

Florence Middleton Pilgrim Appears in Mary Cheney's Studio

A musicale was given in the Carnegie Hall studios of Mary Cheney by Florence Middleton Pilgrim, soprano, on Friday evening, Jan. 14. Miss Pilgrim, who is the daughter of Dr. C. W. Pilgrim, superintendent of the Hudson River State Hospital, was assisted at the piano by Charles Gilbert Spross, the noted composer. She has studied singing with Mrs. Cheney and piano under Mr. Spross. Her program was sung admirably, with good quality of voice and much intelligence. Her enunciation in all languages was exceptionally good. Among her offerings were the aria, "O, Had I Jubal's Lyre" from Handel's "Joshua," songs by Carey, Donizetti and Rimsky-Korsakoff, a group of Erich Wolff, Zuckerman and Massenet, and an American group made up of MacDowell's "Yellow Daisy" and "The Blue-bell," Spross's "Through a Primrose Dell," and Horsman's "Bird of the Wilderness."

Mr. Spross's accompaniments were in his usual masterly manner.

# CHRISTINE MILLER'S TRIUMPH

In Chicago Recital on Jan. 2, 1916

Under the Direction of Mr. F. WIGHT NEUMANN

Eric De Lamar in the Daily Tribune: "Henceforth she must be reckoned with as one of the few experts among American contraltos. Her success was attained less through the tricks of recital singing than by sheer musical worth, for which fact the gods be praised! Her tone, of an admirable smoothness and timbre, her enunciation and the sincere sense of her interpretation, were the simplest and most positive proof of her artistry. Wolf's 'Kennst du das Land?' disclosed unsuspected capabilities of range and power. In tone, as in the technical surety, it was admirable."

Felix Borowski in the Herald: "She sang a number of songs at this recital with real beauty of voice and with the musical intelligence that not always has distinguished the labors of vocalists who have made the singing of ballads a specialty of art. A considerable portion of the program was occupied with songs by Hugo Wolf. Of these there was heard 'Kennst Du das Land.' The emotion of the work was admirably reflected in the singer's voice and so great, indeed, were Miss Miller's triumphs over its difficulties that her claim to be considered seriously as an interpreter of songs became one that was not to be denied."

Edward C. Moore in the Daily Journal: "She is one of the most enjoyable singers on the concert platform. Her program yesterday was a heavy and uncompromising one—Bach, Beethoven, Wolf, with only a group of songs in English to give contrast. She has an air of sincerity, of honesty of purpose, of intelligence, which carries her through any amount of difficult music. It did so yesterday."



Photo by Campbell Studio

Exclusive Management Haensel & Jones, Aeolian Hall, New York

Karleton Hackett in the Evening Post: "What I heard, a group of songs by Hugo Wolf, was delightful. She sang with warmth, with a tone of beauty that had the fire in it and was impregnated with the spirit of the poetry."

Herman Devries in the Evening American: "Christine Miller gave a program of much musical distinction and beauty. In the Hugo Wolf numbers, 'Zur Ruhe, Zur Ruhe,' 'In der Frühe' and 'Elfenlied,' Miss Miller sang with beauty of tone and noble feeling. 'Zur Ruhe' was especially fine and delivered with the pose and dignity of a Schumann-Heink of the concert platform. The audience was enthusiastically appreciative of her talent."

Stanley K. Faye in the Daily News: "Miss Christine Miller has won a position among the best of singers who come to us in recital. Her program was arranged with an admirable simplicity. With the Wolf songs, sung so appreciatively as to present them in their fullest meaning, Miss Miller ran the gamut of the emotions. There was tenderness and the assurance of serene peace in the 'In der Frühe,' gentle humor in the 'Elfenlied,' calm rapture of love in the 'Nimmersatte Lieb,' and even in the song of 'Der Feuerreiter,' an authority of presentation that realized the eerie thought of the lines."

Walter R. Knüpfen in the Staats-Zeitung: "To judge by her interpretation of Wolf's songs, Miss Miller possesses enough individuality and creative power to enter into competition with the most celebrated Lieder singers of our time. Strength, softness, flexibility, range and phrasing are united in the singer."



## MISS DUFAU CHARMS IN FRENCH PROGRAM

Keeps Her Hearers Consistently  
Delighted Throughout Long  
Recital

Giving the first of two recitals at the Harris Theater, New York, Jenny Dufau, the talented coloratura soprano, consistently charmed her audience throughout an extended program on Jan. 20. Her offerings were entirely in French, as follows:

"Mon Petit Cœur Soupire," arranged by Weckerlin; "Fuyez l'Amour," Chanson de l'Abbe de l'Attainant, 1750; "Pauvre Jacques," XVIIIth Century; "Chantons les Amours de Jean," Begerette, XVIIIth Century, arranged by J. B. Weckerlin; "Viens mon Bienaimé," Chaminade; "L'Amour Captif," Chaminade; "L'Heure Exquise," Hahn; "Si mes Vers avaient des Ailes," Hahn; "Les Filles de Cadix," Delibes; Air of Ophelia (Hamlet), Thomas; "Le Bonheur est Chose légère," Saint-Saëns; "Il Neige," Bemberg; "Vous dansez Marquise," Lemaire; "Psyche," Paladilhe; "Quand on Aime," Massenet; Air from "Dragons de Villars," "Il m'aime," Maillart; "Absence," Berlioz; "L'Oiseau Bleu," Dalcroze; "Beau Soir," Debussy; "Villanelle," Dell'Acqua.

Besides these, Mlle. Dufau added some four encores, likewise in French, such as "Le Cœur de ma mie" and "Bon jour, Suzon." That the soprano was able to keep her hearers engrossed all through a long program of songs couched in the distinctive style of the French school, bespeaks the magnetic appeal of Miss Dufau's singing. That this appeal was ever present was indicated by the fact that the interest of her hearers was unflagging toward the close of the all-French concert, and, in fact, became keener as the afternoon wore on.

Mlle. Dufau's sparklingly clear and limpid voice was a delight throughout the concert, and her pure French diction, clearly enunciated, enabled her to send the message across the stage with sharply defined effect. Where a certain amount of emotional fire was required she was equal to the demands, and again to suit the mood she added the proper touch of humor or coquetry. These faculties, aside from her facile vocalization, made always entertaining her perform-

ance of a program in one language—and that a language with which many in the audience were not familiar.

Particular favorites with the audience were her interpretations of "Pauvre Jacques," the Chaminade "L'Amour Captif," Bemberg's "Il neige" (which was repeated), and "L'Oiseau Bleu" of Dalcroze. In the "Hamlet" aria she showed the brilliant side of her vocal equipment. Charles Lurvey was a discreet and sympathetic accompanist, and the singer included him in the applause after "Il Neige" as a tribute to his glittering playing of the piano part. Miss Dufau was presented in this concert by R. E. Johnston by arrangement with Maurice and Gordon Fulcher, her managers, of Chicago. Her audience was unusually demonstrative, and she was given several floral tributes.

K. S. C.

### PREMIÈRE FOR BALTIMORE

Damrosch Orchestra Gives Carpenter  
Suite Its Local Baptism

BALTIMORE, Jan. 14.—At the second Baltimore concert of the Symphony Society of New York, on Wednesday evening at the Lyric, the distinctive feature was the first local performance of the suite, "Adventures in a Perambulator," from the pen of the distinguished American composer, John Alden Carpenter. This score was played with every attention to the massive details of the instrumentation. Walter Damrosch seemed more than interested in the work, and the audience soon felt the importance of the music. Its subtle characteristics and humorous phases made a direct appeal. The applause showed plainly that the work was approved and that Mr. Damrosch's labor in behalf of the American composer was thoroughly appreciated.

Percy Grainger was the soloist of the evening and on this occasion made his initial bow to local music devotees. He had chosen the Grieg Piano Concerto, which he played with characteristic style, much to the delight of the audience. Insistent plaudits did not bring the wished-for encore.

The opening number was the Tschai-kowsky "Manfred" Symphony, which with each renewed hearing seems to diminish in interest. However, it was beautifully played.

F. C. B.

# A Complete Triumph for ARTHUR SHATTUCK

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What the Critics Say:—

New York—Aeolian Hall—December 1, 1915

### Excellent Rhythm

THE EVENING POST: "The Bach-Busoni number ('Awake, the Soul Commands') was singularly austere and suggestive of the cold walls and arches of a Gothic cathedral. Mr. Shattuck played it reverently as befitted its solemn character. The performance of the fantasia and fugue (Bach-Liszt in G Minor) was good, the rhythm excellent and the climaxes well conceived."

### Greeted with Enthusiasm

THE TRIBUNE: "Arthur Shattuck, who gave a piano recital yesterday afternoon in Aeolian Hall, is distinctly an interesting and capable artist; an artist of fine musicianly feeling, and incisive touch, a splendid rhythmic sense, a polished style, and much brilliancy of execution. He was greeted with much enthusiasm by a large audience."

### Plays Sincerely and Interestingly

THE TIMES: "Mr. Shattuck is an artist accomplished in several directions. He plays sincerely, interestingly and with authority. In a season crowded with pianists, Mr. Shattuck may be said to rank high."

Boston—Jordan Hall—November 22, 1915

Direction, L. J. Mudgett

### Brilliant and Poetic

THE POST: "It was good to see a pianist who had the initiative to avoid the ruts of present program-making. Mr. Shattuck's list of compositions was unusual and interesting. He has an ample technical equipment and a sense of virtuosity. His conceptions are his own, and they are not dishearteningly conventional. Mr. Shattuck can play brilliantly but also with poetic coloring. His audience was quick to recognize the merits of his performance."

### Without Affectation

THE GLOBE: "Mr. Shattuck is a well-schooled and sincere musician with worthy ideals and without affectation. His playing shows good, consistent thinking on a sound basis. The reliability and resourcefulness of his technic is a source of strength to him, but they do not conceal a lack or suppression of warmth of feeling."

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## SYRACUSE HAS GALA EVENING OF OPERA

"Bohème" Given by Pavlowa's Singers—Olive Kline in Recital

SYRACUSE, N. Y., Jan. 20.—The Boston Grand Opera Company was heard here last evening in "La Bohème" by a representative audience that filled the Wieting Opera House. It has been a number of years since Syracuse has heard opera so well given and the size and enthusiasm of the audience augurs well for next season.

The honors of the evening easily fell to Maggie Teyte, whose singing and interpretation of the part of Mimi was a delight in every particular. Riccardo Martin also shared with Miss Teyte much of the applause of the evening. The work of Milo Pico as Marcello was good. The orchestra under the direction of Roberto Moranzoni was excellent. At the end of the opera Pavlowa and her company appeared in seven Spanish dances, which were very beautiful.

The Baptist Church Society presented Olive Kline, soprano, and Charles Courboni, organist, in a joint recital before a large audience Thursday evening. Miss Kline was heard to good advantage in the Prayer from "Tosca" and in a group of American songs. L. V. K.

### Dvorak Quartet on January Program of Tonkünstler Society

A program that included a wide range of musical expression was given before the Tonkünstler Society on Tuesday evening, Jan. 18. The Dvorak Quartet was given by Elsa Fischer and Helen Reynolds, violins; Lucie Neidhardt, viola, and Caroline Neidhardt, cello. Mrs. August Roebbelen and Elsa Fischer were heard in the Dohnanyi Sonata for piano and violin, and a song group that included American and English compositions was given by George F. Reimherr, tenor. Emil Breitenfeld was at the piano for Mr. Reimherr's offerings.

## TO AID POLAND, LADA DRESSES DOLLS REPRESENTING HER NATIONAL DANCES



In Circle: Lada, the Gifted Dancer. Above: Dolls Dressed by Lada for Mme. Paderewski's Sale in Aid of Poland

IF you had three dollies that you'd dressed and petted and photographed and grown to love dearly, wouldn't you find it rather a painful process giving them up—even if the money received therefrom did go to the fund for suffering Poland? This is the experience which Lada, the Russian dancer, is undergoing. She dressed three dolls for

Mme. Paderewski's Christmas sale, three dolls that represented three of her national dances.

"Gretchen," the German doll, is dressed as Lada herself appears in her famous "Blue Danube" dance, which mirrors the spirit of gaiety of the time when the Strauss waltzes were written.

"Tamari," the central doll, is the Russian type, dressed as the Kamarinskia, as the charming dancer herself appears in the "Kamarinskia," an old Russian folk dance. The costume of heavy silk and gold brocade which Lada wears in this dance dates back to the time of Catherine the Great and Ivan the Terrible, and her small fac-simile was gowned in an exact copy.

Yvette, the French dollie, takes her costume from the period called the "In-croyable," the transition time between the French Revolution and the rise of the Empire. The people of this period, so marked by extremes of fashion and manner, were given to the dance in every form. One historian tells that, after every available space was utilized for ballrooms, society even went so far as to dance in the cemeteries. The cos-



Photo Underwood & Underwood, N. Y.

tume worn is emblematic, the wig—reminiscent of the court of Louis XIV—the citizen's cap, which every one was compelled by law to wear, and the long, slim gown of the approaching Empire.

The cherished representatives of three great nations were sold during the Christmas demand for the Paderewski dolls, and Lada is wondering if her "wee ladies" went together to a new home, or if an unkind fate—and the caprice of Christmas shoppers—has made them take separate ways across the world.

M. S.



© Mischkin

"One of the most promising additions the Metropolitan has secured in recent years."

—N.Y. Tribune

NEWSPAPER TRIBUTES TO THE SUCCESS OF

## EDITH MASON

AS THE PAGE—IN "MASKED BALL"

"There was matter for comment in the performance, in the vivacity of movement and the vocal brightness of Miss Mason who sang the page's songs better than anyone else I have heard attempt them at the Metropolitan Opera House."—N. Y. Evening Globe, Jan. 3, 1916.

"Edith Mason was as delightful to look at as she was to hear. Her rendition of the little coloratura aria in the first act was one of the bright spots of the performance. She revealed remarkable purity of tone and shading of uncommon skill."—Philadelphia Press.

"Edith Mason, whose Sophie was one of the most successful features of 'Der Rosenkavalier' last week, was one of the brightest spots of this piece."—Philadelphia North American.

"The Page was cleverly taken by Miss Mason, who made the most of her one considerable air."—Philadelphia Inquirer.

"Miss Mason more than confirmed the impression she made on her debut here. She sang admirably from the 'Volta la Terza' of the first act to the 'Saper Vorreste' of the last."—Philadelphia Evening Telegraph.

"Edith Mason was a pretty and graceful Oscar, singing and acting with appropriate animation. She did the famous 'Saper Vorreste' with splendid finish and style."—Philadelphia Star.

"Edith Mason won deserved applause last evening. She sang well in clear, sweet tones. She executed her few florid passages with a facility which indicated that she is best suited for the coloratura rôles."—Philadelphia Evening Bulletin.

"Miss Mason was a very sprightly and good-looking page, and her voice very pure, even and well produced."—N. Y. Tribune, Jan. 2, 1916.

"Her aria in the first act was sung charmingly."—N. Y. Herald, Jan. 2, 1916.

"Edith Mason made a marked success with her lively acting, her fresh young voice and clear execution."—N. Y. Morning Telegraph, Jan. 2, 1916.

"Miss Mason has beauty and charm, is well versed in the art of operatic acting and possesses an excellent voice. She is still at the threshold of her career and thus is accorded an especial interest. As the Page she did her

best work of the season so far. If she fulfills her first promise the Metropolitan will have added an important star to its present constellation."—N. Y. Evening Sun, Jan. 4, 1916.

"Miss Mason sang her music with skill and charm. She pleased not only the eye but also the ear."—N. Y. Press, Jan. 2, 1916.

"A happy appearance was that of Miss Mason, the American lyric soprano. She possesses a voice of magnificent timbre and remarkable flexibility. We predict with confidence that this youthful singer will make a very brilliant career."—Voice del Popolo, N. Y., Jan. 9, 1916.

As "GRETTEL" in "HAENSEL and GRETEL"

"There was yesterday a new Gretel, and one whose beautiful voice was pleasing to tired ears. Edith Mason is one of the most promising additions the Metropolitan has secured in recent years. She has a fresh, clear voice, well produced and skilfully colored; her personality is pleasing and she has a distinct flair for the theater."—N. Y. Tribune.

PERSONAL ADDRESS: 600 West 113th St., NEW YORK

### MCCORMACK IN PHILADELPHIA

Tenor Heard in Second Recital—Music by Y. M. C. A. Orchestra

PHILADELPHIA, Jan. 15.—John McCormack gave his second recital this season at the Academy of Music, on Thursday evening, and attracted his usual large audience, the house, in fact, being filled to its capacity, with many disappointed persons unable to gain admittance. The tenor charmed his listeners, particularly in the Irish songs. Such composers as Handel, Purcell, Schubert, Schumann, Rachmaninoff and Strauss were also represented. The program further included four American songs, "The Bitterness of Love," by James P. Dunn; "When the Dew Is Falling," Edwin Schneider; "Her Rose," Gallup, and "Morning," Speaks. McCormack was again assisted by Donald MacBeath, as violin soloist, who was well received, and Edwin Schneider, as the excellent accompanist.

The Y. M. C. A. Symphony Orchestra, of which J. W. F. Leman is the trainer and conductor, and which is made up of men, boys and girls, gave its second concert at the Central Branch of the Young Men's Christian Association, on Thursday evening, playing numbers by Gounod, Wagner, Mascagni and Moszkowski. Solos by William J. Clark, tenor; William J. Marshall, baritone, and Roy Comfort and John Richardson, violinists, added interest to the program.

Dorothy Nussbaum, a young pianist who returned recently from Berlin; Mil-

dred Dilling, the gifted harpist, and Frederick Hackenberger, basso-cantante, were the artists on a delightful musical program, given as the feature of a meeting of the Philadelphia Section Council of Jewish Women last Tuesday afternoon.

A. L. T.

### Success for Charlotte Lund at Athené Club Meeting

Charlotte Lund, soprano, was the soloist of the Athené Club meeting at the Waldorf on Jan. 6. Besides arias from "Manon" and "Madama Butterfly," Miss Lund gave songs by Hahn, Tschakovsky, Georges, Gilbert, Quilter and Lehmann. She was heartily applauded, singing as her extra offerings "My Laddie" and "Mighty Lak a Rose," to her own accompaniments.

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## BUFFALO FORTUNATE IN WEEK'S MUSIC

Symphony Concert, Recitals and  
Boston Opera Performances  
Afford Pleasure

BUFFALO, N. Y., Jan. 21.—Under the local management of F. M. McLennan, the New York Symphony Orchestra, Walter Damrosch, conductor, gave a concert in Elmwood Music Hall Wednesday evening, the 19th, before a large audience. Mr. Damrosch has introduced orchestral works new to this public on several occasions; at this concert he presented Tchaikowsky's "Manfred" Symphony, which was heard here for the first time. He read it with an evident understanding of its musical exactions and it was played with smoothness and authority. Mr. Damrosch was obliged to respond to several recalls, so hearty was the manifestation of the pleasure and approval of the audience.

The soloist was Mischa Elman and he received an ovation when he appeared for his first number, Bruch's G Minor Concerto, played with sincerity, warmth and brilliance of tone, impeccable intonation and technical certainty. Mr. Elman has grown greatly in repose of manner, which adds much to his artistic stature. He was recalled ten times after the concerto, but could not be prevailed upon to play an encore until after his final solo group. The orchestral support in the concerto was beautifully balanced, while Walter H. Golde, accompanist for the solo numbers, put some excellent, sympathetic playing to his credit.

David Hochstein of New York gave a violin recital at D'Youville College, the evening of the 15th, before a good-sized audience. Mr. Hochstein proved himself an artist of sterling worth, adequate technique, lovely tone, fine intonation and artistic balance being among his chief assets. He was compelled to play three encore numbers. John Adams Warner's accompaniments were excellent.

A recital of more than ordinary merit was given at the J. N. Adam stores

Tuesday afternoon. Lucy Marsh, soprano of New York, the chief soloist, was heard in songs by Arensky, Schumann, Strauss, Bleichman and Leo Stern. She was received with the heartiest manifestations of approval and had to sing extra numbers in response to insistent applause. Two local musicians also appeared and excellent indeed was their work. Alice Sutherland, pianist, since her study with Rudolph Ganz, has gained greatly in artistic worth; her playing now is marked with authority and charm. She also was obliged to grant encore numbers and was showered with applause. Sidney Werthim, a pupil of Seth Clark, possessor of a tenor voice of fine timbre, sang two groups of songs in a manner that brought him many recalls.

The Boston Opera Company, under the local management of Mrs. Mai Davis Smith, began its engagement at the Teck Theater last evening, before an audience that filled the auditorium and which manifested the greatest enthusiasm over the magnificent presentation of Montemezzi's "L'Amore dei Tre Re." The opera was presented with a splendid cast, comprising Zenatello, Mardones, Thomas Chalmers and Luisa Villani in the principal rôles. Curtain calls were numerous, Conductor Robert Moranzoni sharing in the honors. After the opera, Anna Pavlowa and her troupe danced "Snowflakes" to the music of Tchaikowsky's "Nutcracker" Suite. There was much enthusiasm over Pavlowa and her ballet.

The latest engagement for the May Music Festival is that of Mme. Matzenauer. F. H. H.

### Carolyn Ortmann Displays Vocal Gifts in New York Musicales

Carolyn Ortmann, the dramatic soprano, displayed her gifts of voice and interpretation in a musicale on Jan. 17 at the New York residence of Mrs. Maraquita Blanco Bangs. Her well sung program was as follows:

"Amarilli," Caccini; "Le Violette," Scarlatti; Aria, "Magic Flute," Mozart; "Come Down, Laughing Streamlet," Spross; "The Land of the Sky-blue Water," Cadman; "Der Schmied," Brahms; Still Wie Die Nacht, Böhm; Ruhe Meine Seele, Strauss; Frühlingsnacht, Schumann.

Mme. Ortmann made an especially potent appeal in her set of *lieder*, while the *Pamina* aria from "The Magic Flute" was also warmly received.

### REMARKABLE TRIBUTES TO

## YOLANDA MERO

In Connection with Her Appearance with the Cincinnati  
Symphony Orchestra

Dr. Ernst Kunwald, Conductor

Cincinnati Commercial Tribune, Jan. 15, 1916.

Mme. Mero impressed her audience immediately with a personality and presence of soulful strength and feminine grace. Her bowed head and half closed eyes betokened deep absorption in the call of the beautiful, in which her hearers soon found themselves by some contagion or compulsion sharing.

Her "singing touch" and subtle modulations, her clear articulations and rhythmic accents made the composition she was playing a palpitating thing of beauty. Her beautiful changes of tone color, the suggestiveness of her interpretation and the subjectiveness of her playing, in which the concerto seemed almost to be a reborn improvisation, quite captivated her audience. She was repeatedly recalled and greatly gratified her hearers when she responded with Liszt's second Rhapsodie as an encore, in which her phenomenal abilities and pianistic attractiveness were still more delightfully displayed and again drew forth unbounded enthusiasm.

The Enquirer, Cincinnati, Jan. 15, 1916.

The soloist was a young Hungarian pianist, Yolanda Mero. She was not very far in her playing of the A-major concerto of Liszt before the audience became aware that she was a pianist of very pronounced gifts. It was soon apparent that she had a remarkably fine technique, with exceptional delicacy of touch, varied with genuine power. Mme. Mero was satisfied to dazzle only in those parts where virtuosity called for it, the while entering deeply into the musical and poetic significance of the work.

The result was a performance satisfactory in the highest degree, noble in thought, brilliant in performance and sweeping in execution. More satisfactory piano playing, taking it all around, has not been heard here this season. Her reception was most enthusiastic, which rightly reflected the sentiments of the whole audience.

The Cincinnati Times-Star, Jan. 13, 1916.

A pianist of magnificent strength, masculine grasp of con-

ception, a touch at once soft as rose petals, again as virile ringing steel, is Yolanda Mero, the artist. She had barely touched the piano when the magnetism of her playing at once made itself felt.

Mme. Mero has been compared to Paderewski in the magnificent sweep and the breadth of her playing. She proved at the rehearsal that she possessed another attribute in common with the great Pole, a sort of hypnotic quality that thrills her listeners.

The Cincinnati Times-Star, Jan. 15, 1916.

Mme. Yolanda Mero, who, choosing the Liszt concerto No. 2 in A-minor, as her contribution to the concert, set all musical Cincinnati by the ears. Temperament, talent, delicacy, technique, fire, lyric beauty—Mme. Mero has all of these. Interpretation she has also and musicianship. And a due sense of uniting her instrument with the orchestra, of which, in this concerto, it forms a vital part.

Mme. Mero has been all too long a stranger to Cincinnati, which loves and acclaims fine music and fine musicians. She will play again at the symphony concert Saturday evening, and a generally expressed wish of Friday afternoon was, that Cincinnati might in the near future have an even more intimate acquaintance with her fine pianistic art.

The Post, Cincinnati, Jan. 15, 1916.

An ovation such as is seldom given an artist of any magnitude whatever was that accorded Yolanda Mero, the brilliant Hungarian pianist, who appeared as soloist Friday afternoon with the Cincinnati Symphony Orchestra at the seventh concert of the regular season.

Mme. Mero, who has never been heard here before, is a pianist who possesses every attribute necessary to success in these days of tremendous demands. Her technique is infallible, her dynamics virile to the point of masculinity, yet capable of the most explicit shading, and her interpretation and conception of the work most finished and artistic.

# MARTINELLI



## Scores Success Singing "The Masked Ball" For the First Time at the Metropolitan Opera House On Short Notice

"Mr. Martinelli substituted for Mr. Caruso and sang with his usual skill. He was in excellent voice."—N. Y. American, Jan. 15, 1916.

"Mr. Martinelli acquitted himself well, as he always does, using his fine voice to advantage and acting with virility and charm."—N. Y. Evening World, Jan. 15.

"Mr. Martinelli sang the part of Riccardo well, particularly so considering that he never had sung it here and that there practically was no time for rehearsal."—N. Y. Herald, Jan. 15.

"Mr. Martinelli sang his music commendably."—N. Y. Evening Sun, Jan. 15.

"Martinelli sang his arias last evening with the same improvement in tone placement which has been apparent since the season began."—New York World, Jan. 15.

"The part of Riccardo was taken by Giovanni Martinelli, and the young Italian tenor once again proved his versatility."—N. Y. Tribune, Jan. 15.

"Mr. Martinelli had never impersonated the rôle in New York before. But the young Italian carried out his task remarkably well from a vocal point of view. Evidently he had studied carefully the portrayal of his famous colleague, and he utilized what he had learned to advantage."—New York Press, Jan. 15.

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## HOW DAMROSCH'S "GERMAN KULTUR" INTERVIEW STIRRED IRE OF BERLIN

UNDER the caption, "Neutrality Presents Problems for Musicians," there appeared in the New York Times on Sept. 26, 1915, an interview with Walter Damrosch, conductor of the New York Symphony Orchestra, in which he set forth his conclusions with reference to the effects of the present war on our musical situation.

The New York correspondent of the *Vossische Zeitung* of Berlin cabled a version of this interview to his paper, which printed an editorial denouncing the stand taken by Mr. Damrosch and characterizing him as a renegade.

Reference to this controversy was made in *MUSICAL AMERICA*, by Mephisto, in his "Musings," week before last. Mr. Damrosch, having read "Mephisto's" defence of him, while on tour with his orchestra, sent to this paper a letter denying the statements attributed to him and explaining in more detail how he stood in the matter of German Kultur. In this letter Mr. Damrosch said:

"No such interview ever appeared in the New York Times, nor could I have made such a preposterous assertion.

"It is true that I am an American—and un-hyphenated. It is also true that I am not in sympathy with some of Ger-

Article in New York "Times" Showing Conductor's Attitude on the Fatherland Taken Up by the "Vossische Zeitung" in Berlin, Which Characterizes Him as a "Renegade"—Mr. Damrosch Denies Imputations

many's present-day political ideals and ambitions, but my adoration for Bach, Beethoven, Brahms and Wagner, and for all the hundreds of great men who have given Germany its prominent place in science and art is as great as ever, and my personal and artistic relations with Germany are so close that I should be very sorry to have them clouded by the willful and malicious lies of the New York correspondent of the *Vossische Zeitung*."

*MUSICAL AMERICA* presents to its readers herewith a reproduction in full of the *Times* interview, together with the editorial in the *Vossische Zeitung* as it was reported in the *Neue Zeitschrift für Musik* of Leipzig and a translation of this editorial. The *Times* article follows.

Walter Damrosch, the conductor of the Symphony Society of New York, has become an expert in the principles and

practice of neutrality. At first thought it would seem as though there was no man less likely to be affected by the results of the great war than the musician, especially the musician on neutral territory, and that the necessity for thinking of neutrality would be far from him. If you think so, ask Mr. Damrosch.

He arrived in town a few days ago after a busy summer, during which he wrote incidental music for Margaret Anglin's Greek productions in California and then went to the coast to direct its presentation, and within the next two or three weeks faces again the task of becoming for a whole season an arbiter of musical neutrality.

### Thirteen Nationalities in Orchestra

His task will be to maintain his orchestra on the same basis it would be if there were no war, although its membership is made up of thirteen different nationalities, including all those that are now at war with each other. These men, with all the chances that the passing events of the war afford for internal disagreement when one artistic temperament clashes with another, are to be taken on long tours across the continent, into cities where the local sentiment varies from one extreme of war sentiment to another, and as a whole the principles, personnel, and programs of the organization must be kept entirely untouched by the spirit of the conflict and unswervingly constant to impersonal art. So that, after all, it seems the European war is not without its problems even for the musician.

These problems, as well as their reactions on such natures as make up the membership of a large symphony orchestra, are illustrated by an incident Mr. Damrosch tells from his experiences last season.

His organization was the only one from the United States that mustered up enough courage to invade a belligerent country, Canada. Mr. Damrosch, unlike most of the conductors of the few principal symphony orchestras, is an American citizen, so the trip did not present any personal difficulty for him. But there were four or five Germans in his organization, and these men were rather fearful of what might happen to them if they went into English territory. They had visions of an internment camp at the least.

It proved that Mr. Damrosch, through Sir Cecil Spring-Rice, the British Ambassador at Washington, was able to arrange for a special safe conduct for these men, however. When they got into Canada and found they were received with the greatest enthusiasm by the Canadians, who had suffered a lack of symphonic music, they lost their fear.

The non-German members of the orchestra, however, insisted that one Teutonic second violinist had not shown the courage of his convictions. Previous to the entry into Canada this man had gloried in a bristling mustache, cut in the most pronounced "Kaiser Wilhelm" style. His brother artists insisted that he had paid a visit to a barber across the border and had the assertive up-sweep of his mustache changed to a half-hearted, though conventional, droop.

The man himself denied this vigorously. What he had done, he said, was to have that side of his mustache which

faced the audience as he sat at his desk lowered; the other side, he insisted, was allowed to bristle upward as patriotically as it had ever done. He seemed thoroughly satisfied to let it go at that.

The conductor's method of enforcing strict neutrality among the men is to forbid them to talk about the war among themselves, pointing out that to do so is to invite a smoldering sentiment of internal resentment that may well grow to proportions that would disrupt the organization carefully built up for years.

Here is the definition of musical neutrality he gives them:

"By neutrality I do not mean that we as Americans should not seek where our individual sympathies in this war should go, but that it behooves us, representatives of thirteen different nationalities, including all those at war, not to let our national feelings and prejudices interfere with our friendly relations as brother musicians and fellow-Americans, come to this country to practise our profession."

The psychology of Mr. Damrosch in the rôle of enforcer of neutrality is interesting. He was born in Germany, and during the early years of his life here was associated through family connections and family friendships with the leading spirits of the German element in this country. But he is a thorough American in spirit, and looks on the European conflict entirely through the eyes of an American citizen, more concerned with its bearings and influences on American fortunes than on those of any other country. With these circumstances in mind, it can be seen that neutrality, musical and political, means something real to him.

### Germany's Influence on Our Music

The question of musical neutrality and German-Americanism are closely bound together, since there is no school of music or musicians that had more influence in building up American musical life than the German and no nationality more largely represented to-day among our musicians. Therefore Mr. Damrosch's viewpoint on "hyphenated Americanism" is not without point, particularly since he illustrates it largely in musical values.

"I can well remember in my youthful days in this country," he said last week to a *Times* interviewer, "the influence and standing among the Germans resident here of two leading singing societies. They were typically German in every respect. In their commodious rooms only the German language was tolerated.

"It was typical of them that at the annual meetings the presidents would speak in their addresses about 'planting the seed of German civilization and culture in the land of American barbarism,' etc. It may well be understood that a singing society would be a center of German life and interest, and that the attitude of its gatherings would be the attitude of the Germans here. Nothing would be more indicative of a cleaving to habits brought over from the other side than just such institutions as these singing societies were in the old days.

"But nowadays these same singing societies are no longer prosperous. The great influx of Germans stopped some years ago. The old generation died out. Now we find their children but half-hearted in their support of typical German institutions. They prefer to adopt associations and terms of life of the land they were born in. They do not consider the singing societies the center of interest. Those that do keep it up are no longer intolerant of anything but the strict German habits of living and

[Continued on page 16]

### SUCCESS OF ARABELLE MERRIFIELD

Mezzo-Soprano

in her recent recital at  
Minneapolis, Minn.



Minn. Eve. Tribune:—

"Mrs. Merrifield has a voice of rare beauty and power, guided by evident intelligence and sane judgment, yet dramatic and temperamental withal, and of a volume almost too great at times for the small auditorium in which she sang. She seems to have every attribute necessary to the making of a really great dramatic soprano of operatic caliber. Her range is unusual, the quality of her tones always beautiful and at times thrillingly luscious. Her personality is unusually pleasing and her physique commanding and robust."

### JEAN VINCENT COOPER

Contralto

has been engaged as soloist  
for the Spring Tour 1916 of  
the Minneapolis Symphony  
Orchestra.



Buffalo Times:—

"Perhaps once in a decade a benefit concert brings forth a great surprise in the way of a singer, and this happened last night in the person of Miss Jean Vincent Cooper of New York. While all the other artists, most of them well known here, gave excellent satisfaction, it was Miss Cooper that made the big audience sit up and take notice. Beautiful, young and with one of the most charming personalities that has ever been seen on the concert stage of Buffalo, Miss Cooper possesses a rich contralto voice of wide range, full of sympathy and deep expression. One wondered how Mr. Gatti Casazza happened to overlook her."

Both of these singers are products of the studios of

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## MME. TERESA CARREÑO

IN AMERICA SEASON 1916-17

PERSONAL REPRESENTATIVE: J. W. COCHRAN, NORWALK, CONN.



# HOW DAMROSCH'S "GERMAN KULTUR" INTERVIEW STIRRED IRE OF BERLIN

[Continued from page 15]

thinking. You hear English spoken in the rooms of the singing societies, and you find an adaptation to the habits of ordinary American life.

"From this standpoint, and it is just as significant of the real state of affairs as many more pretentious ones that are advanced, I argue that it is absurd to speak of 'hyphenated Americanism' as a menace to our American institutions. There are only a few genuine hyphenated Americans, but they make a great noise. They are aided by the German newspapers that strive to keep extreme Germanism alive because it is a matter of life or death to their circulation. But the whole movement is distinctly a minority one, and, but for the efforts of an extremely active few, it could never make headway enough to get itself mistaken for a movement of sinister significance—that is, as far as American citizens of German extraction are concerned.

## How European Influence Relaxes

"As a musician who travels over the country frequently and mixes with the people of many towns and cities, I have every opportunity to observe how the European influence decays gradually among those who come here from other lands. I am sure I am safe in saying that it cannot survive the second generation. That is, to a certain extent, unfortunate, if for no other reason than because it means a loss of the languages these peoples bring with them. It would be well if Italians, Frenchmen, Slavs, or other nationalities besides Germans could preserve here a pure branch of their native tongue, for America would be better for it.

"If the extreme idolatry of the original land's customs cannot survive the second generation of the immigrant's

family it is even true that the original generation loses some of its dependence on the foreign land. Among my musical acquaintances were many of the Germans who came here in the first rush of immigration. Some of them looked forward to saving up money and going back to Germany to live the remainder of their lives. Many of them did go back. But I could count on my fingers the number who stayed permanently.

"Even if they did find in their native land better ordered conditions, more comfort, and paternal care on the part of the Government toward the citizen, they began to feel a subtle sense of oppression in the eternal supervision of the State. There was an indefinable feeling of the loss of some element that made their lives uninteresting. Though, perhaps, they did not altogether realize it, this was in reality the freedom and individual liberty that we have in America. And its loss made them more and more discontented until finally they came back to live in our perhaps more slovenly, but certainly more delightful state of existence.

"As a democracy we must make our minds up that we will have a certain lack of neatness and efficiency in methods of administration. But that is part of the system by which we gain infinitely more than a paternally-administered land.

"The *Times* Magazine had an article last Sunday by Professor Münsterberg, and the mere fact that he could write that article without hindrance is proof that we have something over here that they have not in Germany. If we transpose conditions and imagine an American citizen writing an article under some such title as 'The Burglary of Belgium' or 'The Murders of the Lusitania' in a German newspaper, we would be sure that the consequence would be an editor and a writer haled to court to answer

serious charges. As a matter of fact, Professor Münsterberg's article showed, I think, appreciation, not to say love, for certain elements of our national life. Probably he does not realize that in Germany he would not be at liberty to do what he has done here.

"By these remarks, remember, I am not seeking to make out a case either in favor or against any of the sides in the European war. I am simply a musician caught in what he flatters himself is a philosophic mood, speculating on conditions as he sees them and their results."

## "Vossische Zeitung's" Comment

The following is a copy of the editorial in *Vossische Zeitung* of Berlin:

RENEGATEN: Vor einigen Wochen erschien in der *Times* ein langer Artikel über den Herrn Walter Damrosch, den Dirigenten des Newyorker Sinfonieorchesters, in welchem er den Nachweis zu führen suchte, dass die vielgerühmte deutsche Kultur nur eitel Dunst und Humbug sei. Das war insofern ein gewagtes Stück, als der Vater des Verfassers Zeit seines Lebens hier in Amerika für die deutsche Kultur gekämpft hat. Der alte Damrosch hat in diesen Lande nicht nur also Pionier deutscher Musik gewirkt, sondern ist dabei selbst immer ein guter Deutscher geblieben. Der Sohn hat von dem Vater einen berühmten Namen geerbt, der es ihm ermöglicht, auch ohne besonderer Begabung eine gewisse Rolle im amerikanischen Musikleben zu spielen. Offenbar möchte aber mehr sein als nur der unbedeutende Sohn eines bedeutenden Vaters, und deshalb gelüftet es ihm nach herostratischen Ruhm. Man wird in Zukunft von Herrn Damrosch als einem verdächtigen Renegaten sprechen, und das ist doch wenigstens etwas.

[Translation]

Several weeks ago there appeared in

the *Times* a lengthy article about Mr. Walter Damrosch, conductor of the New York Symphony Orchestra, in which he endeavors to convey the impression that the far-famed German *Kultur* is merely sham and humbug. That was indeed an ungrateful act, since Mr. Damrosch's father spent a great part of his life in America battling for German culture. The elder Damrosch had worked in America not only as a pioneer in the cause of German music; he also remained a genuine German at heart. The son inherited a brilliant name, which made it possible for him to fill a particular place in American musical life. Actually, however, he prefers to be more than the unimportant son of an important father, for which reason he has sought this method of gaining fame. In the future one will speak of Mr. Damrosch as a despicable renegade—and that is at least something.

## SHANNA CUMMING LECTURE

Well-Known Soprano Talks on Oratorio for Brooklyn Students

Mme. Shanna Cumming, soprano, gave a talk on "Oratorios" on Thursday afternoon, Jan. 13, before the students of Pratt Institute, Brooklyn. Mme. Cumming spoke of the rise of the oratorio, through early Sixteenth century church music, and sketched briefly the lives of some of the great composers of oratorio, Bach, Handel, Haydn and Mendelssohn.

Arias from a number of great masterpieces were given, including the "Rejoice" from the "Messiah," "Song of the Lark" from the "Creation" and "Hear Ye, Israel" from "Elijah." Mme. Cumming has several times sung the stellar rôle in the "Messiah" and, on one occasion in England, took Mme. Emma Eames' place in "Elijah" on three days' notice.

## What JOHN McCORMACK

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*John McCormack*

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## ECHOES OF MUSIC ABROAD

Liza Lehmann's New Opera Produced by Beecham Is a Tabloid Morality—Another Success for Elgar with His Incidental Music to a New Play—Mark Hambourg to Remain in London for the Remainder of the Season—Gilbert K. Chesterton Gives His Impressions of Futuristic Music—An English Impresario Can Boast of Having Made a Fortune with Opera in English at Popular Prices—Blanche Marchesi Returns to the Concert Stage—Sir Thomas Beecham Comes to the Aid of a London Weekly—What's in a Name for a Violinist?

LIZA LEHMANN'S opera, "Everyman," which is a musical version of the old morality play of that name, has not impressed London as a work of profound musical utterance. Nor was this to be expected by anyone acquainted with the previous work of this woman composer. It is said to be "pleasant and pretty," with a certain appeal due to "the light and ingenuous touch throughout."

As brought forward by Sir Thomas Beecham at the Shaftesbury Theater, as a feature of his season of opera in English at popular prices there, this lyricized "Everyman" took only three-quarters of an hour for his journey through the world with its many symbolistic experiences. A compressed Morality! But then many people prefer their morality compressed into tabloid form.

The scoring is simple and the music is essentially more lyric than dramatic, as it has evidently been the composer's aim to create a quasi-religious atmosphere with it. The name part is written for a soprano and was "created" by Edith Clegg, with whom Frederic Austin, as *Death*, and Miriam Licette, as *Good Deeds*, shared the honors of the performance, while Percy Pitt presided at the conductor's desk.

Coupled with "Everyman" as a bill companion was Debussy's "Prodigal Son"—the Biblical nature of the subject doubtless suggested it as the most appropriate of available short operas. In this work, which G. H. Clutsam of the *London Observer* thinks suggests "a slightly glorified reflection of the methods of Massenet," an English singer who toured the Middle West a few years ago, Perceval Allen, was cast as *Lia*.

The success of the Shaftesbury season is one of the noteworthy developments of the musical situation in London and a source of considerable encouragement to the champions of opera in the language of the people. When Thomas Beecham joined forces with Robert Courtneidge in the undertaking in the fall there was little expectation that it would outlive its six-weeks' experimental season. But so rapidly did it create a public of its own that it has been continued right along—with the exception of a brief recess at Christmas time—and is now to be carried through the winter.

Of course, one reason for its success is the fact that because of the war better singers and conductors are available at prices within its financial scope than could be enlisted in peace times. Beecham himself conducts many of the performances, while one of his aides is Percy Pitt, of many Covent Garden "grand" seasons.

One of the American singers in the company, Jeanne Broda, is steadily strengthening her hold on the Shaftesbury patrons. To her Puccini rôles of *Tosca* and *Mimi* she has now added there that of the Mascagni *Santuzza*.

Speaking of Sir Thomas Beecham, the recently knighted son of the already benighted millionaire pill-manufacturer has recently given further evidence of his readiness to render first aid to the financially needy in projects of either a musical or literary nature that appeal to him by acquiring an interest in the *New Witness*, the weekly edited by Cecil Chesterton.

EVIDENTLY Mark Hambourg has given up all intention of swelling the motley throng of pianists cast up on

these shores this season, for it is announced that, encouraged by the success of his four London recitals in the first half of the season, he will shortly begin a second series in the English metropolis. On the whole, this most militant of

chesi's efforts to make it effective.

Louise Kirkby-Lunn has now begun to teach in London. This singer remains the most popular contralto, next to Clara Butt, in England.

The Peruvian contralto of Oscar

O BVIOUSLY, the duties of a special constable in war-time are not particularly onerous. At any rate, Sir Edward Elgar, while patriotically acting as an official of that class, has not had his time for composing curtailed very seriously. A new score from his pen has just been introduced in London—this time it is the instrumental music to a new play, "The Starlight Express," by Algernon Blackwood, which has been produced at the Kingsway.

Sir Edward's output of "music in war-time" has included his "Carillon," "Polonia," a little piano piece for salon sentimentality entitled "Rosemary, That's for Remembrance" and now the musical background, or, more literally, foreground, for "The Starlight Express."

Apparently, the composer of "The Dream of Gerontius" has been absolutely successful in this new field. The composer and critic, G. H. Clutsam, maintains that it would be difficult to find



An Austrian Military Band Salutes the King of Bavaria

King Ludwig of Bavaria is here pictured with his family on the balcony of his palace in Munich, listening to a concert given by one of Austria's military bands after the fall of Warsaw.

knights of the keyboard seems to have raised himself several notches in the esteem of his London critics by his work at his series of recitals that ended just before Christmas. There were reservations aplenty in their tributes to him, it is true, for there are few who can, or would care to see eye to eye with him in his readings of some works, but in the main he seems to have aroused more admiration than ever before. At his last recital "an immensely dynamic grappling with the B Minor Sonata of Liszt" was offset by surprisingly light and delicate playing in Ravel's "Jeux d'Eau."

Of the younger pianists a fellow-countryman of Mark's, Benno Moiseiwitsch, is easily the most conspicuous just now in London. Still in the early twenties, he is credited with an immense emotional range and a big technique.

AFTER several seasons of comparative inactivity, as far as the concert stage is concerned, Blanche Marchesi has been singing in London again this winter. She has given two recitals thus far and at both the artistic resourcefulness in interpretation, with which she offsets the lack of an adequate voice, again found full recognition. The second recital, in fact, was given because of the success of the first.

An interesting feature of her second program was the "Benedictus" from Ethel Smyth's Mass in D, while a long-drawn-out setting of Heine's "Pilgrimage to Kevlaar," by Villiers Stanford, proved boresome, despite Mme. Mar-

hammerstein's last Manhattan season, Marguerite d'Alvarez, is spending the winter in London. She made a public for herself there during the optimistic Oscar's one experimental year with his London Opera House and she has since sung there from time to time.

WITH the eloquent demonstration of opera in English at popular prices as a failure in this country still fresh in one's mind, it is interesting to take a side-long glance at Charles Manners, the man who has not only made it pay its way in the English Provinces, but has actually made a personal fortune out of it. It would almost seem that he owes it to the rest of the world to explain how he has done it.

A few seasons ago Mr. Manners withdrew from the field, ostensibly for all time, leaving it to the various other enterprises that were trying to make a similar success of it, but love for the work was too strong in him to let him be content with inactivity, or perhaps the force of habit could not be resisted, and it was not long before he was back in harness again. Much of the credit for his success in this line is, of course, due to his wife, Fanny Moody, who, in addition to being a prima donna with an extensive available repertoire, is a clever business woman.

The Moody-Manners "artist pair," to translate a German term, made a concert tour of this country years ago, before ever they began their opera-in-English campaign in England, which has proven so profitable.

happier incidental music in any play of a similar kind. There are "quaint and piquant dances," for instance, which are most effective, albeit the description does not sound in the slightest degree Elgaresque. Then there are "unsophisticated songs" for the sympathetic tramp in the play, while the treatment of the small orchestra is "as perfect as could be desired." Julius Harrison was lent by Thomas Beecham to conduct the first performances.

This is not Elgar's first excursion into the theater. In King George's coronation year he supplied the music for an elaborate masque called "The Crown of India," which was given at the London Coliseum.

Germany's Engelbert Humperdinck, too, is writing for the theater just now. He composed the incidental music for a play recently produced in Munich.

IN common with a few other benighted music-lovers still addicted to the older musical wines, the brilliant Gilbert K. Chesterton holds a very uncomplimentary opinion indeed of Futuristic music. He has seized upon the opportunity to take a left-handed thrust at it in the course of an article he has contributed to the *London Daily Chronicle* on Christmas music and he leaves you in no doubt as to what he thinks of it.

It seems that on Christmas Eve the rat-catcher "and other ornaments of the country town" in which the ever-diverting English *litterateur* lives, took up

[Continued on page 18]

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## ECHOES OF MUSIC ABROAD

[Continued from page 17]

their station outside his window with lanterns and sang Christmas carols. This gave him the occasion to ridicule the "peevish pose of snobbery and affectation that has arisen among the urban rich of considering such Christmas customs a nuisance." The singing in this case may not have been very good, but it was not very bad—certainly, he maintains, "not so bad as some drawing-room singing." Yet, advanced, fashionable people profess to find torture in such ordinary human tones.

Here, then, is Mr. Chesterton's opportunity. "Now," he writes, "suppose my rat-catcher had conducted an orchestra in my garden consisting entirely of the ringing of 200 cracked dinner bells, the shrieking of 5000 slate pencils, the scraping of iron spades on paving stones (as a substitute for violins), the unremitting repetition throughout the proceedings of the first line of 'God Save the King' on a piano with the last note missing; with some hundred choruses of nocturnal cats, for those who dislike them, and plenty of tearing and rending of calico for some who dislike that. Suppose, I say, he had culled all these flowers of melody to express Christmas, the very same fashionable people would probably have talked of him as a great Futurist musician, and said he was 'wonderful.'"

A RATHER entertaining story is going the rounds of the music world of London just now concerning a certain well-known old gentleman who taught the timpani—commonly known as the drums. Incidentally, it sheds light upon the spirit of devotion shown by some musicians toward pedagogical duties. This old fellow was very fond of smoking and was glad of any excuse to leave the class-room to indulge in it.

He was giving a lesson one day, as *London Opinion* tells the story, and, with a certain ulterior object in view, he took pains to impress the pupil with the fact that the most difficult thing for any

drummer to learn was to count accurately the number of bars in a long rest. "Now," he said, feeling for his cigar case, "let me see what you can do in this respect. Count 140 bars' rest."

The student began most earnestly and the old professor left the room and was soon puffing away at a big cigar. Shortly afterward he returned and said, "Stop! how many bars have you counted?"

"One hundred and eighteen," was the reply.

### MARDONES HEARD AT UTICA

Basso Delights Audience with Program of Spanish Songs

UTICA, N. Y., Jan. 10.—José Mardones, Spanish basso, won many admirers in Utica when he appeared here on the evening of Jan. 6, under the auspices of the B Sharp Musical Club. Although his program was given chiefly in Spanish, there was a wide variety of expression that precluded monotony.

An audience of more than one thousand heard the program, which held their interest throughout. The singing of the Mozart aria, "Non piu andrai," from "Le Nozze di Figaro," gave his auditors an opportunity of realizing what Señor Mardones' capabilities are for opera. The Granados "El tra la la y el punteado," two Esteban Anglada songs, and compositions of Verdi, Bizet and Soriano, Meyerbeer and Veverdi were included in the program. Alexander Smallens was at the piano.

Notable Compositions Sung by Choir of Spartanburg, S. C.

SPARTANBURG, S. C., Jan. 17.—An unusual musical organization of Spartanburg is the choir of the Bethel Methodist Episcopal Church, that is made up of business men from the banks of the city, who are giving their talents generously to promote musical interests. The choir members, under the leadership of Mrs. C. C. Kirby, have given such composi-

"Wrong," shouted the old man, "begin all over again!"—and he went out and finished his cigar!

THERE is in London a young Hungarian violinist who bears the delicatessen label of Jelly d'Aranyi. Now can it be assumed without having heard her that the chief characteristics of the playing of a violinist with such a name must be a cloyingly sweet tone and rather wobbly bowing? J. L. H.

tions as the Stainer "Crucifixion," Read's "Message of the Angels" and the Demerest "Shepherds of Bethlehem." In addition to their choir work the members belong to the Converse College Choral Society, that gives an annual spring concert which is one of the chief musical events of the South. Marie Epton, violinist, is associated with the choir in its special programs.

Sascha Jacobsen Tours Canadian Cities with Mme. Edvina

Sascha Jacobsen, the young violinist who was introduced as a recitalist in Aeolian Hall, New York, last November, has been engaged to support Mme. Edvina, the noted soprano, who is about to begin a concert tour of her native Canada. Mr. Jacobsen will appear with Mme. Edvina in Quebec on Jan. 28, Montreal on Jan. 31; Ottawa on Feb. 3, and Toronto on Feb. 18. On Jan. 7 Mr. Jacobsen gave a recital in Derby, Conn., for the members of the Woman's Club of Derby, Ansonia and Shelton. On Feb. 8 he will join Emma Roberts, contralto, in a Chicago recital.

Evelyn Starr to Play with Damrosch's Forces in Her Native Canada

Evelyn Starr, the Canadian violinist, will be the soloist with the New York Symphony on Feb. 16, at Ottawa, and Feb. 17 in Montreal. On both occasions she will play the Lalo "Symphonie Espagnole."

## MURATORE

### "THE GREATEST LIVING TENOR"

Herman Devries in Chicago American, Jan. 6, 1916.

(Chicago American, Jan. 6)

By HERMAN DEVRIES

During the present season I have heard Muratore in several roles, Werther, Hercules, Prinzivalle, Don Jose, Faust, and I have been moved to write of him as the greatest French tenor of to-day. After last night's performance I desire to go on record as saying that I consider Lucien Muratore the greatest living tenor. In making a statement as sweeping as this, it might or may be interesting, if unnecessary, to explain my enthusiastic superlative.

There are a number of reasons for this matured judgment. First of all, the voice. Muratore has a tenor voice of rarely beautiful quality. It has no weak spots. The medium and lower register are as full and warm and expressive as the upper notes are gloriously ringing and vibrant and powerful and compelling—and clean and sure and gripping.

(Chicago Eve. Post, Jan. 14)

By KARLETON HACKETT

Mr. Muratore gave a beautiful performance as Romeo and received a demonstration the like of which has never been accorded to any artist in our company since its formation. . . . He was called before the curtain during the evening more than thirty-five times. Even after the final curtain had fallen close upon the hour of midnight, the people still remained to call him forth half dozen more times.

(Chicago American, Jan. 14)

By HERMAN DEVRIES

He is without doubt one of the unique figures on the lyric stage to-day, an artist in the broadest sense of the word and in its most complex and comprehensive realization: Some day the question will be asked, "Who will take the place of Muratore?" His name will be symbolic of the nearest to perfection in the art of tenor singing and operatic histrionism.

(Chicago Daily Tribune, Jan. 14)

By ERIC DE LAMARTER

His farewell appearance of the season in "Romeo and Juliet," interesting and satisfying as it was from a musical angle, was no less than an individual triumph for the man whose presence has been the brightest effulgence of the year's opera.

(Chicago Examiner, Jan. 14)

By JAMES WHITTAKER

Suddenly Chicago awakened to the fact that Lucien Muratore was a great artist and that his performance of the role of Romeo in Gounod's opera, "Romeo and Juliet," was his last appearance this year.

The enthusiasm for his master artistry which has been fretting our slumberous reserve sounded reveille last night and the reception given to Muratore and every one of the high points and notes of his performance at the Auditorium was the most wakeful event of the operatic year.

## ARKADY BOURSTIN

Scores Again as Soloist with N. Y. Philharmonic Orchestra at Arion Society Concert, Newark, N. J.

W. FLANAGAN in Newark Evening News, Dec. 15, 1915.

"He deserves to be known by all who appreciate violinistic art and delight in the finer manifestations of it.

His bowing is firm and elastic, and his fingering so certain that his intonation is flawless. His tone is broad, smooth and warm and in drawing it from his instrument he shows a skill in nuancing and a grace in following melodic curves that obtain charming results. Not only is his musicianship sound, but he is an expressive player who is not led astray by any desire to cater to his audience by striving for sensational effects. He respects his art and translates sentiment without sentimentalizing. He has imagination, as was evident in his interpretation of the "Romance," his playing of which had an emotional glow that was quickly felt by his hearers."

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Mrs. Herman Lewis will direct the Third American Tour, Season 1916-1917, of

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## DESCRIBES HAVANA MUSIC CONDITIONS

Cuban Writer Discusses Welcome  
Extended to Albert Spalding,  
American Violinist

HAVANA, CUBA, Jan. 12.—The Jan. 1 number of *MUSICAL AMERICA* has just reached me, and I have read in it of the coming to Havana of Mr. Albert Spalding, the celebrated American violinist, together with Mme. Loretto del Valle, soprano, and Mr. André Benoist, accompanist. Such a visit has been the greatest artistic and financial success in our records, and it is most gratifying that an American artist of the first rank should have had the opportunity of making this success.

Classical concerts of either piano or violin are very rarely given here by professionals, and much less by great artists. On this account the taste is not cultivated for this sort of thing, and few are familiar with the works given.

On the other hand, Havana audiences are somewhat skeptical on account of the many times that they have been deceived by unscrupulous impresarios, who get together a company of artistic wrecks and call it a grand opera company. The last visit a violinist made to Havana was over six years ago, but as the artist in question was a mediocrity it passed almost unadvertised.

Havana people, in general, are not in the habit of going to concerts, which have never been made interesting, this being due to interminable programs given by amateurs or advanced pupils of little merit. With such insipid attractions it is unreasonable to expect any one to pay \$2 for tickets, as well as impossible to interest the press.

In the case of Albert Spalding, of course, it has been entirely different. The *réclames* were far from boisterous; they simply quoted the European press; with Mme. del Valle it was done in exactly the same manner.

The result of the first concert was most satisfactory from every point of view; audience delighted, press criticisms most favorable (truthfully just), and a lively sale of tickets at the box office.

These comments on the part of press and public advertised the second concert, which was sold out. The audience asked for a return engagement; the press insisted on a third concert. Mr. Spalding had to cancel an engagement to play at Palm Beach, Fla., on Jan. 11 in order to offer a third recital in Havana, which was given last night, and the results overreached all expectations.

Representative people from all walks of life, society, government officials, musicians, newspaper men and music-lovers filled the hall of the National Conservatory to its full capacity, and at the end of the recital a veritable stampede

## Brief Extracts from John C. Freund's Public Addresses.

No. 11

Now then, what are we going to do about it?

What is the practical thing right before us?

This brings us squarely, face to face with the grave question:

What is the place in our human life of music, that wondrous language that begins where words end, the language that whispers to us of immortality?

May we not rightly ask:

"What is all this teaching and practising of music for?"

"What is it all for?"

All this scraping of violins and cellos, this blowing of wood-wind and brass?

This singing of songs, this playing of pianos?

This giving of opera?

This serried array of the chorus in oratorio?

Is it to be only art for art's sake?—No!

Is it to pay a fabulous price to hear some wonderful virtuoso?—No!

Is it for the musically educated few?—No!

Is it for fashion to go to the opera to display diamonds, laces, costumes from Paris?—No!

Is it for a cotillion in some multi-millionaire's palace?—No!

Music—the one universal language—is for all!

To help the human uplift!

To make life sweeter and better for all of us!

That means you've got to bring music into every home, and to the common people!

"Even to the poor?" you ask. Yes! They need it most!

My friends!

When we bring music to the poor, we shall then only partly return what the poor have given us!

For they have given us most of the great singers, players, most of the great composers! They nearly all came from the ranks of the poor, some, indeed, from the ranks of the very, very poor!

took place. Never has such wild enthusiasm been seen in Havana; many times were the artists recalled to the stage; many encores were given, and still the people would not go until after everybody was tired out, the applause ceased and an impromptu reception took place, Mr. Spalding, Mme. del Valle and Mr. Benoist receiving the personal congratulations of the enormous audience and being insistently requested to return next year for a larger number of concerts.

There has been a fine appreciation of the work done by Mme. del Valle and Mr. Benoist. The former, with her pure, clear and resonant voice, as well as with the impeccable method of singing, has won much praise, and as for Mr. Benoist, nothing but the greatest admiration is felt for his exquisite and extraordinary talent.

As the facts remain, it is to be seen that, though unaccustomed to good things musical, to a certain extent, the public of Havana are quick in appreciating good things when they have them.

FRANCISCO ACOSTA.

"Christ Child" Sung in Hawley's Memory at Raleigh, N. C.

RALEIGH, N. C., Dec. 30.—A fine performance of the late C. B. Hawley's cantata, "The Christ Child," was given on Sunday evening, Dec. 19, at Christ Church, under the direction of R. Blinn Owen, of the vocal department of St. Mary's School. The soloists were Mrs. Ashe, Parker, Bass, Stancill and Miss Shull, and Messrs. Bonner, Horton and Captain Grieg, Kimbrough Jones, violinist, and Dr. George Summy, violoncello. The choir, which had been carefully trained by Mr. Owen, did its part with great credit, while the soloists were entirely satisfactory.

Mr. Owen has announced that he will repeat the cantata in memory of Mr. Hawley, and with it Mr. Hawley's well known anthem, "Hark, Hark My Soul."

Tollefsens Play at Schenectady, N. Y.

Mme. Schnabel-Tollefsen and Carl H. Tollefsen recently gave a piano and violin recital in the First M. E. Church of Schenectady, N. Y., before a large and appreciative audience. They both gave two groups of soli and in addition played two Suites for Violin and Piano, the Op. 18 by Gottlieb-Noren and the Schütt Op. 44. Among recent appearances of the Tollefsen Trio was the concert in Aurora Grata Cathedral, where

they played for the Scottish Rite Masonic Bodies, Dec. 28, assisted by Eugene Cowles, basso. Their playing of the favorite Arensky Trio created a profound impression.

They also played at a concert under the auspices of the Norwegian Hospital of Brooklyn in December at the Baptist Temple, for the Ambulance Fund. Mme. Tollefsen appeared in joint recital with Elsa Hammarskold, contralto, an artist-pupil of Mme. Ohlstrom-Renard, at the Amackassin Club of Yonkers, N. Y., and won a brilliant success.

Bridgeport Hears the Zoellners

BRIDGEPORT, CONN., Jan. 17.—One of the conspicuous events in Bridgeport's musical season was the appearance here on Jan. 12 of the Zoellner Quartet, under the auspices of the Wednesday Afternoon Musical Club. The ensemble and finish of their playing was pleasingly evidenced in the Beethoven Quartet, Op. 18, No. 4. They also gave the Debussy Quartet, No. 10, and were heard in shorter pieces by Sinigaglia and Kaessmeyer. Many requests have been made to the club to secure the Zoellners for a return engagement next season.

## DETROIT SINGER AS DAMROSCH SOLOIST

Marie Ladue Piersol Received  
Favorably—Paderewski and  
Craft Recitals

DETROIT, MICH., Jan. 22.—Walter Damrosch and the New York Symphony Orchestra gave the third concert of the Orchestral Association's Series on Tuesday evening, Jan. 18. Mr. Damrosch selected these works:

Tschalkowsky, Symphony, "Manfred"; Delius, "On Hearing the First Cuckoo in the Spring" (this being its first hearing in Detroit), and the Bacchanale from "Tannhäuser," the Paris version.

Marie Ladue Piersol, soprano, who counts Detroit as her home, made her initial appearance with an orchestra in Detroit, singing an aria from Mozart's "Magic Flute" and "Caro nome" from "Rigoletto." Her reception and the response to her singing was most flattering.

The eighth concert at the Statler, under the management of Mrs. Robert Laughlin Messimer, brought Marcella Craft before a Detroit audience on the morning of Jan. 21. Miss Craft's program was most satisfactory, including arias from "La Bohème" and "Manon Lescaut" and four from "Madama Butterfly," beside groups of English, German and Italian songs. The artist delighted her audience not only with her artistic vocal work, but also by her gracious personality, which manifested itself at all times but especially in her response to repeated requests for encores. With Edgar Nelson at the piano Miss Craft was assured finely artistic support.

The Devoe-Detroit management presented Paderewski in recital at Arcadia Auditorium on the evening of Jan. 21. Enthusiastic demonstrations rewarded him throughout his program. As a result of the enthusiasm aroused the sale of Mme. Paderewski's Souvenir Dolls and the contributions to the Polish Relief Funds were exceptionally heavy.

E. C. B.

Mrs. Stradling and Earle Laros in  
Easton (Pa.) Concert

EASTON, PA., Jan. 17.—Mrs. James G. Stradling, contralto, and Earle Douglass Laros, pianist, with Daisy Allen, soprano, assisting artist, were heard in an interesting program of German, French and English compositions at the Francis A. March School building on Thursday evening, Jan. 13. Mrs. Stradling's English group included songs by Clough-Leigher, Mary Turner Salter, Carlos Troyer, James Rogers and Eleanor Smith. Her rich tones were delightfully displayed in the "Tutti fior" aria from "Madama Butterfly" sung with Miss Allen. Mr. Laros's offerings included a MacDowell Polonaise, two British Folk Songs by Percy Grainger, Wagner-Liszt, Chopin and Beethoven-Rubinstein compositions.

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"Giovanni Martino revealed a sonorous voice in selections by Verdi, Sibella and Alvarez."

New York Press, Jan. 18, 1916

"Mr. Martino has an unusually full, resonant voice, which he used to good advantage in songs of Sibella and Alvarez."

New York Herald, Jan. 18, 1916

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## BERLIN VOCAL TEACHERS INCREASINGLY ACTIVE

American Singing Masters of the German Capital Sharing in the General Improvement of Musical Conditions—Bachaus, Knüpfer and Mme. Van Endert in Concert under Crown Princess's Auspices—Eddy Brown's Farewell

European Bureau of Musical America,  
30, Neue Winterfeldtstrasse,  
Berlin W. 30, Dec. 22, 1915.

UNQUESTIONABLY the musical life of Berlin is picking up! By "musical life," I do not refer so much to public productions as to the daily devotion to their art of music students. One can scarcely enter a single household to-day without being disturbed by vocal or musical practice of some kind or other, and more than a few teachers have begun to look cheerful in response to the increase of activities. It is gratifying to note that several Americans are among those whose fortunes seem to be in the ascent.

Oddly enough, the two American singing teachers, Louis Bachner and Frederic Warren, are in the happy position of claiming a comparatively large-sized class of German pupils. Mme. Schoen-Réné and Franz Emerich and his wife, Teresa Emerich, all well known in America, have again taken up their work without, of course, having the contingent of American and other foreign pupils they had before. Vittorino Moratti, who, although an Italian, has remained in Berlin, has resumed his teaching, and counts more than one Italian among his pupils. Moreover, such American singers and teachers as Arthur Van Eweyk and George Walter are beginning to look more hopefully into the future, in view of the increased num-

ber of concert engagements and pupils they have received.

The American concert singer, Lillian Wiesike, is also active in the concert field, while such American operatic artists as Edyth Walker, Marie Cavan, Ethel Hansa, George Meader, Fritz Huttman and others being continually in the public eye, by virtue of their operatic engagements, are also in frequent demand for concerts. Augusta Cottlow, when not busy with her duties as a mother, is preparing herself for renewed concert activities.

But what interests us greatly is not so much the typical German musical season as the international musical market, with all its virtues and shortcomings. And just how long it will take before the musical season of Berlin will again have resumed the cosmopolitan characteristics which for many years stamped the city as the world's musical center cannot be predicted with any degree of certainty. In the concert field, charity events are still dominant.

### Crown Princess's Concert

A concert under the patronage of the Crown Princess is certain to draw a crowd of élite of Berlin, especially when such popular artists are announced as for the event in the Philharmonie on Wednesday. Wilhelm Bachaus, in the field-gray uniform of a private, proved one of the leading attractions of the evening. He made me think of what a friend told me last spring of the first concert given in New York by Fritz Kreisler after he had recovered from his illness. This friend remarked that it was "a new Kreisler he heard, one who seemed to have gotten into his soul something that had not been there before the war, and which could be felt in the increased fervor of his playing." This also seems to be the case with Bachaus, whose rendering of Beethoven's Concerto in G called forth rousing applause. He played with so much expression that the hearer was inclined to forget all about technique, performer and what not, while absorbed in the message of the composer. Paul Knüpfer, another great attraction of the evening, combines, as we know, all the elements a singer should possess. The ease with which he controls his resonant bass, the beauty of his style, with which he attains such telling effects, are splendid. He sang the aria from the "Barber of Bagdad," two Loewe numbers and Fürst's "Der Wagen rollt."

Elisabeth Boehm van Endert, who was not in the best of voice but who compensated for this by a certain vivacity and magnetism of style, sang Schubert's "Ave Maria," two Reger works and the "Ständchen" of Strauss. Herman Jadlowker was still another attraction. He did surprisingly well with the Florestan aria from "Fidelio." Dr. Leopold Schmidt conducted the Philharmonic Orchestra with rather more conscientiousness than temperament.

The Crown Princess, looking as amiable as ever and decidedly prettier, seemed an appreciative listener. She applauded with discretion after each number and on certain occasions even very

vigorously. Moreover, she remained to the very end of the program—no common occurrence with royalty.

### Eddy Brown's Farewell

Last Thursday Eddy Brown gave his farewell concert in Blüthner Hall before leaving for America. Evidently he decided to give of his best as a souvenir worthy of his European reputation, for he inspired his auditors to uncommon manifestations of enthusiasm.

At her last appearance at the Dresden Philharmonic, Professor Scholz conducting, the aged Marie Wieck, the sister-in-law of the immortal Robert Schumann, played Schumann's Op. 46.

The fifth "Brahms Evening" of that splendid chamber-music trio, Schnabel-Flesch-Becker, presented the customary sold-out aspect.

Last week Prof. Georg Schumann performed Beethoven's "Missa solemnis" in the Sing Akademie, in the presence of the Empress. The solos were entrusted to the Grumbacher Vocal Quartet, frequently mentioned in these columns.

O. P. JACOB.

### Spohr Cantata Given by Gordon Balch Nevin in Cleveland

Gordon Balch Nevin, the gifted composer, who is organist of the Second Presbyterian Church, Cleveland, Ohio, performed at the morning service on Jan. 9 Spohr's cantata, "God, Thou Art Great." The bass solo, "Be Dumb, Ye Sinners," by Paul F. Kinnison; the duet for alto and tenor, "Children, Pray This Love to Cherish," by Mrs. Fleming H. Crew and T. Morgan Phillips, and "Walk, Ye Hundred Thousands" and "God, Thou Art Great," by the quartet.

### Joint Recital Heard by Richmond Club

RICHMOND, VA., Jan. 15.—Mrs. Hamilton Smith, the brilliant contralto, assisted by Mrs. Channing Ward, pianist, gave a charming recital at the Woman's Club, Jan. 11. Mrs. Smith was the Richmond vocalist selected to sing over the long distance 'phone to San Francisco last summer, when the first transcontinental telephone wire was established in this country. Governor Stuart and his party, who were attending the exposition, had the pleasure of hearing Mrs. Smith sing from the Richmond end of the long distance wire. Both Mrs. Smith and Mrs. Ward were given a splendid reception for their fine performance.

W. G. O.

### Artistic Violin Recital Given by Caroline Powers at Wanamaker's

Caroline Powers, violinist, gave a recital in the Wanamaker Auditorium on Jan. 11, offering Handel's A Major Sonata, Bach's Concerto in E Major, the Saint-Saëns "Havanaise" and short pieces by Cottenet, Dvorak-Kreisler and Wieniawski. Miss Powers, who is a pupil of Theodore Spiering, is not unfamiliar to New York concert-goers; her ability has been demonstrated in the past

and on this occasion she fulfilled and frequently surpassed expectations. That her program was trying is self-evident. Miss Powers encompassed its fine points with comparative ease and the applause which greeted her was amply merited. Her excellent accompanist, Francis Moore, was also in superb trim. Concert Director Alexander Russell collaborated by presenting organ pieces by Saint-Saëns, Rubinstein and A. Walter Kramer, which were played in Mr. Russell's customary good style.

### Churchmen Would Banish Sunday Concerts from Charleston, W. Va.

CHARLESTON, W. VA., Jan. 9.—The Charleston Ministerial Association at a recent meeting declared its opposition to the Sunday afternoon concerts that have been given by the Civic Improvement League. The contention of the association is that these musical entertainments tend to give strength to the public sentiment for theatrical performances on Sunday. A committee will confer with the city authorities regarding the matter.

### Musical Events in Florida City

ST. AUGUSTINE, FLA., Jan. 10.—Nevin's cantata, "The Adoration," was given here Christmas week by the choir of the Ancient City Baptist Church. Another musical affair in church circles will be the presentation of "The Messiah," to be given the latter part of this month by the choir of the Memorial Presbyterian Church. The three musical clubs of St. Augustine, the St. Cecilia Club, the Junior St. Cecilia, and the Crescendo, are arranging open meetings, when musical programs of interest will be given. The Municipal Band is giving a series of Sunday afternoon concerts at the Plaza this season, which have been attracting large audiences.

Z. H. Y.

## Zoellner QUARTET

### Boston

Boston Transcript, Dec. 10, 1915.

The Zoellners were particularly sympathetic in rendering Debussy, and called up the spirit of Beethoven in a way that seldom happens. As an ensemble the Quartet was exceptionally fine, ease of technique and sensitive subordination and emphasis of parts led them to work together as one. Mlle. Zoellner filled her place in the performance with great efficiency and extraordinary intelligence.

### New York

New York Staats Zeitung, Jan. 11, 1916.

The Zoellners reached the high plane of perfect chamber music playing at their concert last evening. The Glere Quartet, especially the Andantino (Theme and Variations), called forth praiseworthy comment for its skillful handling and finished performance. The encore was a Rain Song by Sinigaglia which ended this artistic success of the Zoellners.

### Chicago

Chicago Daily Tribune, Jan. 17, 1916.

The Zoellner Quartet made its Chicago debut yesterday afternoon at the Fine Arts Theatre. There is remarkable uniformity of spirit which is an astonishing trait. There is uniformity of tone and of technical skill. The minuet (Haydn) and the finale of the Beethoven are commended heartily for their rhythmic vitality, and the Debussy interpretation—the Andantino especially—was the object of warm praise.

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VIOLINIST

## IDA CAJATTI

as

NEDDA

in

"Pagliacci"

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## NOTABLE EVENING OF CHORAL SINGING

Mrs. Beach and Louis Graveure  
Heard with Victor Harris's  
St. Cecilia Club

For the lover of good choral singing the two concerts given annually in the ballroom of the Waldorf-Astoria, New York, by the St. Cecilia Club under the baton of Victor Harris are always a treat. Last week the first of these took place on Tuesday evening, Jan. 18, with Louis Graveure, baritone, as soloist.

Constantly on the lookout for new works, Mr. Harris brought out on this



Victor Harris, Conductor of the St. Cecilia Club of New York

occasion Percy Grainger's "Tiger, Tiger" and "Christmas Day in the Morning," Mrs. H. H. A. Beach's "The Candy Lion" and "Dolladine," and his own "Night, and the Curtains Drawn." In "Tiger, Tiger" the incidental soprano part was sung by Mary Runkle, and the alto parts by Katherine Lurch and Mrs. Ella Jocelyn Horne. The Grainger pieces, far from the Australian composer's best achievements, were well sung, the second winning a repetition. Mr. Harris's own composition, a finely written part-song, superbly sung, was a welcome number, and his arrangements of Goring-Thomas's "Time's Garden" and Purcell's "Nymphs and Shepherds" were items of real interest.

There was an important revival of Mrs. Beach's cantata, "The Chambered Nautilus," which she wrote for this club in 1907. Mrs. Beach was present and played the piano part in the work. Mr. Harris made a short address to the audience, in which he told how great an honor he considered it to have Mrs. Beach present and how highly he esteemed her creative work. She was given an ovation at the close. The chorus sang it admirably, the solo soprano part being taken by Mrs. Edith Hallett Frank, the alto part by Mrs. Lulu J. Cornu. The final number was Charles Gilbert Spross's skillful arrangement of Chaminade's popular "Scarf Dance" to Frederick H. Martens's poem. Mr. Spross played the piano accompaniments for the club in his usual able manner.

Little remains to be said at this date about the singing of the St. Cecilia Club. Under Mr. Harris it has become the leader of women's choral clubs in America; there exists nothing in the literature for women's voices that it cannot sing. And it sings everything that it undertakes in as near perfect a manner as is humanly possible. The balance of tone is noteworthy, the voices fresh and vibrant and nuances are observed with as great care as in a string quartet.

## MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 50

*To be "modern" is older than the ancients; yet to be "new" one must have been grounded by the "old."*

*Let us not however, accept with servility anything because of its antiquity but only that which by its inherent worthiness has annihilated criticism. Hail to the Innovators, to the sincere artists who struggle in obscurity and neglect, sustained only by the beauty of their message and by the grandeur of their souls!*

*Arthur Hartmann*

Arthur Hartmann is one of the noteworthy figures in the violin world. As soloist with leading orchestras here and abroad he has been accorded high praise. In addition to his violinistic powers he possesses individual gifts as a composer, and has added to the literature of his instrument, the violin, as well as to song, piano and orchestral literature, a number of unusually fine compositions.



Photo © E. F. Foley

Mr. Harris conducted the entire program from memory last week, a feat which few choral conductors dare attempt.

Mr. Graveure's singing added greatly to the enjoyment of the evening. This thrice admirable singer was a favorite with his audience from his first song, Bemberg's "Aime-Moi." Later he sang Hahn's "Les Cygnes," Samuel Arnold's "Flow Thou Regal Purple Stream," followed by the "Pagliacci" Prolog as an extra, and then Schubert's "Wanderer's Nachtlied" and "Der Neugierige," Elgar's "Pleading," and Coleridge-Taylor's "Life and Death." Singers of Mr. Graveure's kind are few; to a voice that thrills and enchants he adds an interpretative finesse in French, German and English that is compelling. He was given an ovation and obliged to sing two extra numbers after his second group. Francis Moore played his piano accompaniments excellently.

A. W. K.

## PITTSBURGH TRIUMPH FOR EMMY DESTINN

Much Appreciation for Bohemian  
Singer's Art—Josephine  
Kryl Heard

PITTSBURGH, PA., Jan. 24.—An event of more than passing interest was the first appearance in Pittsburgh last Friday night of Emmy Destinn, the Bohemian lyric soprano, who enraptured her audience with a voice of exquisite sweetness and liberal range. She appeared in joint recital with Josephine

Kryl, a violinist, who gives much promise as an artist.

It was the final concert of the Heyn series at Carnegie Music Hall. These have been successful, although, generally speaking, the audiences have not been as large as one year ago, but there have been unfortunate circumstances in the form of bad weather, sickness and other causes. Miss Destinn's work was admirable; her operatic offerings included arias from Massenet's "Hérodiade," Puccini's "Madama Butterfly" and "Tosca." Other songs were the "Die Odaliske" by Grieg; "Ultima Canzone" by Tosti and others, while encores included Bohemian and Russian folk-song.

Miss Destinn made a profound impression, and the ovation she received was a splendid tribute to her as a recital singer. Homer Samuels, accompanist for Miss Destinn, also distinguished himself.

E. C. S.

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# JENNY DUF AU

## WINS NEW YORK

BRILLIANT TRIUMPH OF DISTINGUISHED FRENCH SOPRANO

Richard Aldrich in the New York Times, Jan. 21st.

"In the florid music, Mlle. Dufau displayed an amount of dexterity, of lightness which vindicated her title to being a coloratura soprano. This is interesting but not nowadays of great importance. What was important was that she sang the modern French songs as they are not often heard sung, with a grace, an individuality, a vocal purity, and a very sensitive perception and expression of their atmosphere that made her recital one to be thoroughly enjoyed. Charles Lurvey made a valuable contribution to the general effect with the piano accompaniments."

Sylvester Rawling in the  
New York Evening World, Jan. 21st.

"Jenny Dufau gave a recital at the Harris Theater yesterday afternoon that held rare charm. Her songs, all French, were pronounced with such intimacy and daintiness as to make one almost forget to think of her voice, which, however, has color and flexibility. In her program there were arrangements of old songs made by Weckerlin, and there were modern songs by Chaminade, Bemberg and Debussy, and there was Ophelia's air from Ambroise Thomas' 'Hamlet' to admirable piano accompaniments by Charles Lurvey. Mlle. Dufau should sing for us again."

New York Sun, Jan. 21st.

French Programme Sung with  
Skill and Taste

"... She sang yesterday with much taste and refinement of style. ...."

New York Tribune, Jan. 21st.

"She sings with charm and feeling."



Photo by Matzene, Chicago

New York Globe, Jan. 21st.

"Miss Dufau showed yesterday that she sings French songs with lightness and grace, and that in a big florid air like the mad scene from 'Hamlet' her coloratura is fluent and effective."

Second Recital, Jan. 25th  
Harris Theatre

Concert Direction, MAURICE & GORDON FULCHER  
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## Annie Louise DAVID Harpist

Was soloist recently with the Musical Art Society of Garden City, Long Island, Harriet Ware, Conductor. Among her numbers Miss David included "The Song of the Sea," by Miss Ware. The rendition was so perfect, Miss Ware has written Miss David an appreciation as follows:

Dear Miss David:

I want to tell you again how wonderfully you played on the seventeenth, and how enthusiastic every one is over you. You completely won the hearts of every one in the audience and chorus, not only because of your superb artistry, but quite as much because of your charming personality. As for your playing of my "Song of the Sea," it was a joy for me from beginning to end and you made effects that were truly marvelous! I thank you with all my heart for playing it as you did. We hope to have you with us again and when you return you will find a host of friends awaiting you.

With much love,  
Devotedly yours,  
(Signed) Harriet Ware.

One member of the audience was Florence de Cerkez, who was inspired to write the following poem:

To Annie Louise David,  
from Florence de Cerkez.  
(Inspired by Harriet Ware's "Song of the Sea.")

"In tones that haunt like early love,  
First love, so fresh and clear and deep,  
The string, beneath your master sway,  
Rings plaintive as a mourning dove,  
Or flashes with a falchion leap  
And breaks into a colored spray  
To fail in dusk. Upon his bier  
It bears the hero, to the tread  
Of solemn feet. Then, 'Fly with me!'  
It sings, and from the cliffs we hear  
An echo of the rich and dread  
Reverberations of the Sea."

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## KNITTING KEEPS MISS PARLOW OCCUPIED BETWEEN CONCERTS

Although She Has Come to America for Another Tour, the Young Violinist Does Not Cease Her Work for Soldiers, but Has Finished Her Fifteenth Pair of Socks—Her Scandinavian Tour and Summer Study with Auer

IN superb form has Kathleen Parlow come to us this season, fresh from triumphs in the three Scandinavian countries. The welcome accorded this brilliant exponent of violinistic art at her first recital of the season in New York on Jan. 5 and her successes in Boston, Montreal and Detroit are proof positive of the strong place she occupies in the affections of our music-lovers. Few artists have made a more legitimate success in America than she; for she came unheralded, and in a single night established her reputation as soloist at a Russian Symphony concert in New York.

Miss Parlow and her mother purchased a country home in England at Meldreth, Cambridgeshire, a few years ago, and it is there that they spent the greater part of the winter of 1915. It was Miss Parlow's intention to play in Germany and Austria that winter. Her tour had been completely arranged. Then came the opening of hostilities in August, 1914, and the dates were canceled. For war interferes even with the world of art, and English artists have not been welcome in the lands of the Teutonic allies and vice versa. A tour of Holland was made, however, beginning in the fall of 1914 and lasting till the New Year. Then the Parlows (for Miss Parlow is always accompanied by her charming mother on her tours) returned to Meldreth. There they knitted socks for the soldiers, helped make things comfortable for Belgian refugees and contributed generously to the funds for relief of the wounded.

### Pair Number Sixteen

Knitting socks was a favorite indoor-sport in America last winter, though this season has seen less of it. But Miss Parlow still busily engages in it. When the writer called on her last week she was working on Pair No. 16, and it was learned that her mother has done even a greater number.

"I went to Holland in the Fall of 1914 for a few orchestral concerts," the violinist remarked, "but my manager had a whole tour for me, thirty-one concerts and so I stayed there till Jan. 1. We were near to the fighting in Belgium at times and saw many troops. At Naarden I played for 7000 soldiers in the big Gothic church there; the poor fellows were stationed there and had nothing to do, so I decided to play for them. Such an audience! So attentive and appreciative!"

"Have I been playing much? Well, thirty-nine concerts in Norway, Sweden and Denmark during September, October and November isn't a bad record, is it? Scandinavia is a good field to-day for big artists. You see, the majority of them are in America and so only lesser artists have been going up there since the war began. Therefore, they appreciate the presence of artists of renown among them. In Stockholm I had three sold-out concerts. In Christiania I gave five concerts, three of which were attended by the King and Queen of Norway. These concerts made ten appearances for me before the Queen of Norway, who is charming. She expressed herself as delighted with my playing. I gave a series of joint sonata recitals in Christiania with Fridtjof Backer Grøndahl, the Norwegian pianist. He is a son of the composer and pianist, Agathe Backer Grøndahl. Perhaps you know her music?" The writer told Miss Parlow that he did and that he had heard much about her from the late Bertha Feiring Tapper, who was one of her pupils in piano. "How they worship her memory in Norway! She must have been a lovable woman. And her son is a very fine pianist. We played the Strauss, the Brahms D Minor, the Beethoven 'Kreutzer,' the César Franck and the Grieg C Minor. Just think, Mr. Grøndahl had studied the C Minor with Grieg himself, so it made it very interesting to play it with him."

### Auer Still a Great Player

Always faithful to her master, Leopold von Auer, Miss Parlow journeyed from England to Voksenkollen in Sweden in August to work with the great violin pedagogue, perhaps the greatest of living violin teachers. "The professor had a class of fifteen this year," Miss Parlow

related, "and much work was accomplished. He is now almost seventy, but he is still as great as ever. How we worked in the lessons, for this year the

think. I am playing some of Josef Suk's pieces which I find worth making known and which Professor Auer considers admirable. No new concertos for the pres-



Photo by Dover Street Studios



Kathleen Parlow, the Distinguished Violinist. The snapshot shows Miss Parlow on the grounds of her home in England

ent. I have a large repertoire and I think it will suffice for my season in America this year. We are, of course, glad to be back in America, for we have many friends here and we love to be with them 'in between concerts,' as it were."

Miss Parlow is touring under the management of Loudon Charlton, who directed her last tour of this country. Her concerts include recitals in the larger cities and appearances as soloist with several of the leading orchestras, among them the Philadelphia Orchestra, the Minneapolis and St. Louis Symphony Orchestras.

A. WALTER KRAMER.

## CONTRALTO AND VIOLINIST IN UNIVERSITY CONCERT

Merle Alcock and Alexander Bloch  
Heard at Their Best in New  
York Campus Course

The second concert of the Campus Concert Course was given on Jan. 18 in the Auditorium of New York University. Merle Alcock, contralto, and Alexander Bloch, violinist, were the soloists. Mr. Bloch was heard in Handel's D Major Sonata, with Mrs. Bloch at the piano; the Chopin-Auer "Nocturno," Cecil Burrell's "Country Dance" and the "Zigeunerweisen" of Sarasate. His spirited playing and beautiful, rich tone in the last-named number won him much applause, to which he responded with an encore.

Mrs. Alcock, with H. Reginald Spier at the piano, sang a group of German songs, including "Morgen" of Strauss, "Der Schmied," Brahms; Franz's "Gute Nacht," a number of English songs, "The Unremembered" of F. Morris Class and three ballads, "When the Kye Comes Hame," "Long, Long Ago" and "My

Love's but a Lassie." She was also heard in the Italian "Lungi del caro bene" of Secchi, the Prologue from Damosch's "Iphigenia" and an Irish Folk Song of Foote, in which Mr. Bloch played the violin obligato.

Frequent comment has been made in these columns on Mrs. Alcock's artistic interpretations, her admirable phrasing and varied qualities of beautiful tone. She was at her best and won her audience completely. She was so enthusiastically applauded after the ballads that she sang the "Mavourneen" as an encore.

A fairly large audience gathered in the Auditorium in spite of the bitter cold. It was evident that only those whose love of good music was deep-rooted had the courage to brave the weather. They were well rewarded.

H. B.

Additional engagements secured by Gertrude F. Cowen on the long list already booked for Marie Sundelius are March 7, soloist with the Kansas City Symphony Orchestra, and April 27, with the University Glee Club of New York, Arthur Woodruff, director.



## CONCERT OF NATIVE COMPOSERS' SONGS

Alexander Russell Affords Worthy Representation to Music of Much Value

An "American Song Concert," arranged by Alexander Russell, was given at Wanamaker's Auditorium, New York, on Thursday afternoon, Jan. 20. A special feature was the fact that the program was made up entirely of new American songs published by the firm of Huntzinger and Dilworth, two enterprising men who evidently know a good song when they hear one.

Since space does not permit a detailed account of the concert, suffice it to say that the composers represented were William Lester, Fay Foster, Gerrit Smith, Harry M. Gilbert, A. Walter Kramer, Harvey Gaul, Florence Turner Maley, Hallett Gilbert, C. Linn Seiler, Harriet Rusk, John Prindle Scott, Mary Helen Brown, Alexander Russell, and Arthur Lieber.

The order of the afternoon was "the composer at the piano" and the composers present to accompany their own songs were Harry M. Gilbert, Alexander Russell, Hallett Gilbert and Florence Turner Maley. The assisting artists were Florence Anderson Otis and Mildred Graham Reardon, sopranos; Flor-

ence Stockwell Strange, contralto; Dan Beddoe, tenor; James Stanley, basso, with Harry M. Gilbert supplying the accompaniments.

Neither composers, performing artists nor publishers had cause for complaint, for there was an audience that packed the Auditorium to the doors and demanded encores after each group.

While special comment upon each of the thirty-odd songs is scarcely possible, it is noteworthy that the numbers especially well received were Harry M. Gilbert's "When Thou Art Near," A. Walter Kramer's "Indian Serenade," "Lass o' Mine" of Florence Turner Maley, Hallett Gilbert's "Dusky Lullaby" and "In Fountain Court" of Alexander Russell.

Messrs. Huntzinger and Dilworth are to be congratulated for undertaking the publication of such valuable American songs. H. B.

### Brockway to Give Recital Series on Opera Novelties

Howard Brockway, the popular composer-pianist, has been engaged by the music committee of the East Side House Settlement for a series of lecture-recitals on Metropolitan Opera novelties. On Tuesday, Feb. 1, Mr. Brockway's subject will be "Prince Igor"; Tuesday, Feb. 8, "Goyescas"; Tuesday, Feb. 15, "Pêcheurs des Perles." These lecture-recitals will be held in the ballroom of Mrs. Daniel Lamont, 2 West Fifty-third Street. These discourses of the present season are the beginning of what is to be an established annual series, under the management of Catherine A. Bamman and Avery Strakosch.

## STRANGE ALLIES IN HIPPODROME CONCERT

Fine Art of Culp and Parlow in Sousa Program with the Castles

'Tis a far cry musically from the artistry of Julia Culp and Kathleen Parlow to the ballroom dances of Mr. and Mrs. Vernon Castle, but the chasm was bridged on Jan. 23 at the New York Hippodrome when these contrasting arts were united in the concert of John Philip Sousa and his band. The big auditorium was crowded as never before in this Sunday night series, with auditors perched in every conceivable part of the house, from the stage to the boxes just under the ceiling.

"Highbrows" may like to believe that the great throng was attracted by the notable musical artists, but cynical observers were disposed to feel that the real cause was the fact that it was the farewell appearance of the Castles, prior to Mr. Castle's announced departure to join England's aviation corps. At any rate, one good feature of the event was that it made the frivolous "dance maniacs" listen to some good music before the Castles appeared. In the same manner, it might not be a bad idea to widen the circle of music-lovers by prefacing a boxing exhibition by Jess Willard with a chamber concert, or a "Masked Marvel"

wrestling bout with a symphonic program. Let us hope, however, that at the next concert which may be inflicted upon some of those who came to see the Castles, they will perceive that it is not good concert manners to chatter constantly during the performance of a composition!

Considering the circumstances, no critical review is needed of the work of Mme. Culp and Miss Parlow, which was of the highest order of eminence. Coenraad v. Bos lent notable aid to the Dutch mezzo-soprano in numbers not performed with the band, as did Harry M. Gilbert for the violinist. Alfred Robyn supported the band at the organ in a Handel Arioso sung by Mme. Culp.

K. S. C.

### Pavlowa Dances Her Farewell

A Sunday night audience that nearly filled the Hippodrome, on Jan. 16, saw Mme. Anna Pavlowa dance her farewell to New York, prior to leaving on an American tour that will include forty of the larger cities.

A cordial reception was given three members of the Boston Grand Opera Company, Mlle. Luisa Villani, soprano; Riccardo Martin, tenor, and Thomas Chalmers, baritone, who gave extras.

### Eagerly Looked For

To the Editor of MUSICAL AMERICA:

Inclose check for 1916. Your delightful paper is eagerly looked forward to by

Yours truly,

WILLIAM REES.

Allentown, Pa., Jan. 21, 1916.

# YVONNE DE TREVILLE

TRIUMPHS IN HER FIRST CHICAGO RECITAL ON PRESENTATION OF HER INDIVIDUAL COSTUME PROGRAM "THREE CENTURIES OF PRIME DONNE."

"MISTRESS OF IMPECCABLY CLEAN AND ASTONISHING COLORATURA"

Herman Devries in *Chicago American*, Jan. 10, 1916

EDWARD C. MOORE in *Chicago Journal*, Jan. 10, 1916:

"Yvonne de Treville has hit on an original idea for the song recital which she presented yesterday at the Illinois. She gives it the name 'Three Centuries of Prime Donne' and sings it in three groups with a different costume for each. It was a charming demonstration. Miss de Treville is a well-schooled singer, and both by her idea and the way she presents it, deserves the popularity it has brought her."

JAMES WHITTAKER in *Chicago Examiner*, Jan. 10, 1916:

"Yvonne de Treville sang her ornithology of song in the Illinois Theatre yesterday. I did not see her in the borrowed plumage of the song birds of previous centuries (Mme. de Treville impersonated Mlle. de Maupin and Jenny Lind), but her own feathers are most brilliant. She had a large and enthusiastic audience."

FELIX BOROWSKI in *Chicago Herald*, Jan. 10, 1916:

"In Henry Carey's 'Pastorale,' the singer disclosed the most convincing qualities of her style; for the old English writer's ballad not only presented Mme. de Treville with an opportunity to use her voice in the manner in which she used it in the archaic music of Lully, but it exploited her virtuosity as well. The bravura aspect of vocal music is well suited for the concert giver's voice. But in such a work as the old-fashioned 'Theme and Variations' by Proch she made it clear that flexibility of her voice has been polished to a high degree."

ERIC DE LAMARTER in *Chicago Daily Tribune*, Jan. 10, 1916:

"Jenny Lind's period brought forth hoops, Proch's once popular 'Theme and Variations,' three Scandinavian Folk-songs, and a Meyerbeer scene. They were charmingly sung and for encore she added one of those innumerable echo songs formerly the vogue. The singer made a charming picture, entirely apart from her singing virtue. This was altogether interesting, of course, but her singing was more interesting. For Mme. de Treville is a coloratura soprano of a classic type. The single descending staccato passage in the Meyerbeer number was revelation enough of this skill. She is one of the few really capable exponents of this classic style come to our Halls in some time."

HERMAN DEVRIES in *Chicago American*, Jan. 10, 1916:

"It was an interesting and instructive, as well as a pleasurable exhibition and added character and pertinent atmosphere to the songs. Mme. de Treville sings with exquisite taste and artistic refinement. The Proch variations revealed the fact that the singer is mistress of impeccably clean and astonishing coloratura. Her staccato work is flawless and runs very fine."

STANLEY K. FAYE in *Chicago Daily News*, Jan. 10, 1916:

"Yvonne de Treville's appearance at the Illinois Theatre yesterday afternoon in a costume-song-recital entitled 'Three Centuries of Prime-Donne' gives reason for regret that she has permitted herself to become a stranger to Chicago.

"She would be, in fact, a welcome addition to the number of singers who offer Chicago a recital each year."

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## BOSTON OPERA AND PAVLOVA IN TORONTO

Successful Return [Engagement—  
New York Symphony and  
National Chorus

TORONTO, CAN., Jan. 22.—The return engagement this week of the Boston Grand Opera Company and the Pavlova Ballet Russe for three performances was from the first an assured success. This time the Royal Alexandra Theater was called into requisition, the smaller auditorium being much more suited than the Arena to the offerings of this engagement.

On Tuesday evening the company presented "I Pagliacci," followed by "Coppelia"; Wednesday matinée, "Madama Butterfly" and "Snowflakes"; Wednesday evening, "La Bohème," and the Spanish Ballet. The audiences were large and the reception accorded the different members most enthusiastic. The orchestra was conducted by Signor Roberto Moranzoni.

The thirteenth annual concert by the National Chorus under Dr. Albert Ham on Tuesday evening filled Massey Hall with an appreciative audience. The program was carried through with the splendid finish for which the work of this organization is noted. Tchaikovsky's "How Blest Are They," followed by the "Last Post" sounded by the buglers of the Q.O.R. was given in memory of those who have fallen in the war and was a most effective piece of work. The patriotic numbers, including the national anthems of the allied nations were given with verve and dramatic effect. The soloist for the evening was Morgan Kingston, the English tenor, who made a most favorable impression.

The seating capacity of Massey Hall was taxed to its utmost on Thursday evening for the concert by the New York Symphony Orchestra with Mischa Elman, violinist. The program opened with the singing of "God Save the King," in which the members of the orchestra joined, and closed with the playing of the "Marseillaise." Mr. Elman received eight recalls. The orchestra returns to Massey Hall on March 16 when it will have Josef Hofmann, pianist, as soloist.

Much regret is felt at the canceling of the annual concert of the Schubert Choir, which Mr. Fletcher has found necessary to do on account of the enlisting of so many members. Mr. Fletcher is, therefore, now devoting his efforts for the benefit of Red Cross work. On Monday evening the members of the Schubert Choir and the choir of Knox Church, which is also under the direction of Mr. Fletcher, gave a very successful concert in aid of the work. The hall was crowded and the program most enjoyable. Miss L. Chivrell and Norman Hooke assumed the duties of soloists.

S. M. M.

### Recital by Heinrich Gebhard

MIDDLEBORO, MASS., Jan. 15.—Heinrich Gebhard, the noted Boston pianist, attracted a large audience here last night when he gave a pianoforte recital, presenting the following program:

Prelude C Sharp Minor, Rachmaninoff; "En Courant," Godard; Polonaise A Flat, Op. 53, Chopin; "Chocolat" (Petit

Marche), Gebhard; "Liebestraum," Liszt; "Military March," Schubert-Liszt; "Habanera," Chabrier; Wedding March, Mendelssohn-Liszt.

Mr. Gebhard's superb performance was most enthusiastically received, and he was obliged to add several encores.

W. H. L.

### NOTABLE ARTIST TRIO AT METROPOLITAN CONCERT

Eddy Brown, Mabel Garrison and Giuseppe De Luca Draw Large Sunday Night Audience

The second American appearance of Eddy Brown was made at the Metropolitan Opera House on Sunday night, Jan. 23, when the violinist was given an additional chaplet from New York's bay tree. Mabel Garrison, soprano; Giuseppe De Luca, baritone, and the Metropolitan Opera Orchestra, under the leadership of Richard Hageman, combined with Eddy Brown to form a musical magnet that drew a huge audience to the tenth Sunday night concert.

The expectations that had been aroused by Mr. Brown's first appearance were amply realized in his playing of the Tchaikovsky Concerto in D Major, in which his technical skill and brilliancy were clearly evidenced. Mr. Brown accomplishes the feat, difficult apparently for many violinists, of making his own individuality felt without submerging the composer's thought to the interpreter's mood. His other offerings included the Handel "Larghetto," exquisitely played; the Paganini-Brown Caprice, No. 22, in which his masterly tone and warmth brought forth justifiable enthusiasm, and the delightful "polonaise" of Wieniawski. He added two extras at the close of his second group.

Mabel Garrison was heard first in the "Caro Nome" from "Rigoletto," but won her audience more effectively in the Strauss waltz, "Voci di Primavera," which was exquisitely sung. She added a Cadman composition and a Scotch ballad in response to the very sincere applause which her delightful voice and charming personality evoked.

Giuseppe De Luca's purity of tone was evidenced in the Massenet arioso from "Le Roi de Lahore," a Gretchaninoff Berceuse and the DeLeva "Canta il mare, all of which were received with enthusiasm. Anton Hoff and Giuseppe Bamboscheck played superb accompaniments.

M. S.

### GIVE AMERICAN WORKS

Mrs. Smissaert and Mr. Wilcox in Native Music at Denver

DENVER, Jan. 17.—A truly interesting and pleasing recital was given on the evening of Jan. 7, at Wolcott Auditorium, by Mrs. J. H. Smissaert, pianist, assisted by John C. Wilcox, baritone. A large audience attended.

Mrs. Smissaert's piano numbers were played with fine intelligence and grasp, and the audience was especially impressed with the Cadman Sonata, of which Mrs. Smissaert played the beautiful second movement, dedicated to Mr. Cadman's mother. This movement, modern in construction, was revealed in its true breadth and meaning through Mrs. Smissaert's sympathetic treatment.

Other new works arousing interest were a Novelette (Ms. by Nellie Cahn and a Prelude by Fannie Dillon, both composers having lived for a time in Colorado Springs.

THERE are names in every language that stand for something definite—that bring up a picture as effectively as a long description. Hercules and Samson—these mean strength. Napoleon stands for military genius. He who reflects fashion is called a Beau Brummel. People have come to see a symbol in the name



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Two groups of German and American songs respectively were sung in an effective and sympathetic manner by Mr. Wilcox, adequately accompanied by Mrs. Wilcox. The American songs were "The Last Hour," Kramer; "The Star," Rogers; "Inter Nos," Macfadyen.

H. O.

### RECHLIN PIECES HEARD

Organist Plays Own Compositions on Program at York

YORK, PA., Jan. 17.—An artistic program of organ compositions was given by Edward Rechlin, concert organist of New York City, Wednesday evening, Jan. 12, in St. John's German Lutheran Church, York, on the new organ recently installed by the congregation at a cost of \$6,000. Mrs. Warren Spangler, soprano, assisted in the evening's program.

The work of the organist in the several groups was thorough. His technique was that of a finished artist and he played with much depth of feeling. Two of his own compositions, "Serenade" and "Caprice," were received with much enthusiasm. Mrs. Spangler made a

favorable impression in her songs, "I Do Not Ask, O Lord," by Spross, and "Entreat Me Not to Leave Thee," by Gounod.

G. A. Q.

### DELIGHTFUL RUBNER RECITAL

Columbia Music Head and His Daughter Heard with Mr. Kaufmann

A recital for two pianos was given on Friday afternoon in the Horace Mann Auditorium, New York, by Cornelius Rubner, head of the department of music at Columbia University, and his gifted daughter, Dagmar Rubner, assisted by Maurice Kaufmann, violinist.

Professor Rubner and his daughter disclosed fine ensemble qualities in Arensky's Suite, No. 4, in B Flat Minor, Reynaldo Hahn's "Caprice Melancholique" and Chaminade's "Valse Carnavalesque." Mr. Kaufmann performed Professor Rubner's Concerto in G Minor, Op. 30, in admirable style. The work, which is a serious composition, fashioned with skill and interesting in its thematic materials, was well received and violinist and composer were obliged to bow to the insistent applause.



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# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

## "Madame," "Frau" and the Woman Who Feared the "Swish of Mephisto's Tail"

To the Editor of MUSICAL AMERICA:

If it were not for the fact that women like better than men to see their names in print (*vide* the New York and Chicago women who employ press agents!), one could believe that "C. V. K.," calling himself a "less fortunate sister," were really a woman. Add to this the narrow-sightedness, most uncommon among women, which has prevented his seeing the repeated mention of certain artists in the columns of MUSICAL AMERICA, and the circumstantial evidence is complete.

On the other hand, the suspicion that "C. V. K." may be a woman would seem to be sustained by the solemn fact that women will nearly always flay with the tongue and then shrink behind their sex and say that you are a brute if you answer back. Therefore, the peculiar type of cowardice displayed in "C. V. K.'s" letter, which delivers an awful "kick" and a vicious "swish of the tail" to the strong, in the beginning of the letter, then begs pathetically, toward the end, that the same sort of treatment be not returned, rather convinces us that "C. V. K." is a woman after all, but the letter is a poor approach for the earnest seeker after knowledge. He who wishes to be dealt with mercifully ought first to show temperance and modesty in his attack. Ignorance is not always bliss.

However, since MUSICAL AMERICA captions this letter with "What Should It Be?" and is always sincere in its mental attitude toward any subject, some of us may attempt to say a word on the subject of the use of "Madame" by professional women of distinction.

Whatever Mme. Schumann-Heink's sentiments may be concerning the present war, they could never make her *Frau* Schumann-Heink, since she is no longer even *Frau* (or "Mrs.") Rapp, William Rapp having been her last husband. No more, as I understand it, is Mme. Rider-Kelsey "Mrs." Anybodyelse.

The word "Madame," which is now fully incorporated into the English language, is merely a title given to women upon whom it is desirable to confer some special distinction, as, for example, in the case of Mme. Destinn, who, I believe, has never married.

When William the Conqueror invaded and subjugated England, in 1066, he carried with him the Norman French language and enforced its usage upon the people. Among the words which have adhered to our present English is the word "Madam," or "Madame," which is a phonetic corruption of the Latin *mea domina*, "my mistress" in the sense of the lady who governs. The Latin *domina* became altered into *domna*, *donna* and into the French *dame*, "lady." For the woman of one's love, the Latin provided the term *dominatrix*, showing plainly that *mea domina* (Madame) was quite another intention. *Domina* also gave the derivatives *dominicella*, which became *demoiselle* in French and "damsel" in English, from which it is obvious that we have a consistent right to the use of the word *Madame* in the English language of to-day. (Note our low contractions, "Yes'm" and "Yes, M'am). Furthermore, our word "mistress" is in no way Anglo-Saxon, but a derivative of the old French *maistresse*. In abandoning the old use of the word "mistress" as a term of respect and converting it into one implying merely "wife," what better word than "Madame" could be chosen to occupy in our language the dignified place formerly held by the word "mistress."

The French language is the only one from which such a word could have been borrowed. In the French usage, the word does not necessarily imply *épouse*, "wife," as *Signora*, *Frau* and "Mrs." do in Italian, German and English, but is often used merely as a polite term of distinction. In conversation the queens of Italy, England, Spain and other crowned-heads and princesses of other countries are invariably addressed as

"Madame" and this application of the word, in France and England, runs its course downward to its last relevancy.

"Madame," therefore, is a term of distinction and does not indicate relationship with an individual. To all married women in France, however, no matter of what rank, that same distinction is invariably given. This is a political trick of ancient origin to induce women to marry by creating prejudice, and feminine psychology has responded to it in a remarkable degree. It is the cause of the present gulf between the married and unmarried woman in many countries. In France the married woman is called *Madame*, "my lady," a useful instrument of the State, while the unmarried woman, unless she attain distinction elsewhere, remains merely *mademoiselle*, "my girl," an economic burden, and to this day *une dame* and *une demoiselle* largely retain the same unpleasant relation. In France, the law provides that if Susan Smith (I use the Anglo-Saxon forms for the sake of convenience) marries Tom Jones, thereby becoming Mme. Tom Jones, and later is divorced from the said Tom, she becomes, not by choice, but by necessity, Mme. Smith and ceases automatically to be Mme. Jones. She is not permitted to retain her former husband's name. Tom might marry again and it would make an awful confusion of tongues for the registrar to have to take care of two *Mesdames* Jones.

For several centuries, in the more romantic days, the title "Mistress" (Mrs.) in the English language was used in the same sense as the French word *Madame*. The word was used to flatter women with the power of possession, dominion and authority where men, servants and property were concerned. A young, unmarried woman is frequently referred to in English literature as "mistress" where the expression of mere dominion was intended. In the old days it was the correct thing to refer to any honorable woman as "mistress," but whatever mastery existed, aside from certain powers vested in the rights of property, did so by reason of politeness. Charm may be a conquering quality to some natures, but, after all, it is mere charm and no real mastery at all. Any fetish holds a charm for any barbarian, and so we have generally abandoned this usage in these more practical days, except in a political sense and in the use of the word as the feminine form of "master."

Thus the word "mistress" has not invariably meant "spouse," but, thanks to Sir Walter Scott, is now used almost exclusively in that sense. In any case, how can a woman remain "mistress" of Tom Jones, either in the sense of dominion over him by reason of her charm, or in the sense of "wife," if Tom Jones be dead, or divorced? There is a sublime ideal implied from the thought of a woman who retains the name and title of "Mistress" of a beloved husband whom Charon has ferried across the River Styx, but after a woman has divorced her husband and perhaps resumed her maiden-name, it is too ridiculous to continue to call her "mistress" (Mrs.), since she is nothing of the kind in any sense of the word. Our law is faulty in that respect and professional women who have earned the title "Madame" are fortunate in obviating the discomfort contingent upon the possibility of their ex-husbands marrying again and thus bringing into existence another "Mrs."

Furthermore, professional women who have spent years in establishing a trademark, which can only have a correlative in the professional name, as in the case of singers such as Schumann-Heink and Rider-Kelsey, whom "C. V. K." has picked out as examples, cannot afford, from the business standpoint, to change it in the slightest measure. Perfect uniformity is an absolute requisite to its best value and the "C. V. K.'s" in the world have no right to suggest changes. If Mme. Sembrich were to be spoken of as *Frau* Stengel, would "C. V. K." understand who was meant? Does he rebel at the fact that Miss Julia Marlowe is not referred to as "Mrs." Julia Marlowe, when she is in fact "Mrs." E. H. Sothorn?

In this respect men have a distinct advantage over women. They have but one name as long as they live, and while many men take *noms de chant* and *noms de plume* and many other kinds of names, good and bad, advertently, and inadvertently they are saved the idle, wandering curiosity of the itinerant meddler when they do so. As usual, "the woman pays."

And, too, what can "C. V. K." pos-

sibly know about Mme. Schumann-Heink's sentiments where "this present brutal slaughter in Europe" is concerned and what right has he to comment upon them? He must be the victim of Rumor. He ought to keep in mind the fact that rumor is nearly always pathological. It is the subterranean grumble of an ill-fed fiend that generally dies in the light. One hears the rumbling underneath the surface, and suddenly appears the beast that caused it, and behold! he has teeth and claws in his shadowy substance, and before you know it the teeth are at your throat and the claws are buried in your flesh, tearing out of your life the thing that is dearest to you, the thing that you have nourished all your days and striven hardest to preserve, nay, your very life itself. The beast's name is Lying Gossip; his mother was Sloth and his father was Depravity; his birth-place was in the slums of Evilheart. Rumor is the penalty one pays for belonging to the public, for following a profession which puts one's name in the mouths of people who are not ladies and gentlemen, of people who are not fine enough to appreciate fineness in others. Suspicion ought to be called by another name, and that name is Guilt and belongs to the suspecter.

Thus, to deal gently with the fearsome "C. V. K.," who dreads so terribly the "kick of the hoof" and the "swish of the tail" of our dear Mephisto, but who, in his effort to obtain a simple bit of enlightenment, does not hesitate to administer the stinging lash to "those higher up, who have attained everything heart can wish for," we send on the present letter, hoping that we have saved His Satanic Majesty the trouble of dealing Justice, which is a higher quality than Mercy, or of doling out the fruits of his temptations with "the supercilious condescension with which even his reputed" friend has doled out his "praises to him." (De Quincey).

Respectfully yours,  
LAWYER AND PHILOLOGIST.  
New York, Jan. 21, 1916.

## The Importance of the Words to a Song

To the Editor of MUSICAL AMERICA:

Many readers of MUSICAL AMERICA have, no doubt, noted, with surprise, William Wade Hinshaw's interview as published in a recent issue of your excellent periodical, in response to that of Percy Hemus, printed under date of Dec. 25, 1915.

That your office has not been deluged with letters of protest is not because there is not sufficient provocation. Particular reference is made to Mr. Hinshaw's proposition, that the words of a song are of very little importance in the delivery of a message to his audience by the singer.

One is amazed and his first thought is of the poets of all ages. Has their work been for naught? And what of the verse that has, in fact, inspired some of our best music?

"An audience can get a singer's message as easily as that of a violinist or pianist, provided the singer's art equals that of the violinist or pianist," says Mr. Hinshaw. Is it, therefore, immaterial whether a song is rendered in a foreign tongue, which is understood by a small percentage of the audience only, or given in English, which the entire audience, perhaps, can comprehend perfectly? It is true that an artist can deliver a message under either condition, but will that message be complete if it is not conveyed through the medium of the language known to that particular audience?

The singer who has actually tried the experiment of giving the same songs in both foreign and native languages, before representative audiences, is doubtless best qualified to speak on this subject. One singer, at least, is known to have done it.

It is needless to add that the writer, as an auditor, is strongly prejudiced in favor of his native language, and what substantial reason can there be for not singing in English in America, except, perhaps, that the English is bad and even that can generally be corrected.

The ovation given Mr. Hemus on the occasion of his recital of American songs at Aeolian Hall, in 1914, at Carnegie Hall, last November, as well as that, not long since, at Columbia University in New York City, all of which the undersigned heard with the keenest enjoyment, has permanently affixed the seal of unqualified approval upon his work, as outlined in his interview herein mentioned. And this holds true equally with respect to his singing in English of the songs of the old masters, at a concert in Brooklyn, last year. In other words, he is manifestly giving the American public just what it has been seeking for years, and it is indeed gratifying to note that there is some one who has the intelligence and courage to do it.

Furthermore, Mr. Hemus apparently does not confine his efforts, as has been intimated, to songs of American composers, for his program of the classics in English has been announced repeatedly and as late as the issue of MUSICAL AMERICA in which Mr. Hinshaw's interview appeared.

Finally, in the light of his achievement and the recognition he has secured, Mr. Hemus is entitled to be counted the truly great artist and should be in possession of the full realization of his ambition to be a great American singer, taught in America by Americans, having long since ceased to be a mere imitator vainly struggling to utter a message through the agency of the languages of foreign countries, which mean so little to the great majority of Americans.

Unquestionably, there will always be a demand for opera, and it will always be given in New York and possibly a few of our largest cities, but it is practically inconceivable that it will ever become a national institution.

The production of opera is not a doubtful experiment. Experience has taught that each new venture will almost certainly end in failure. And why? Simply because the American public generally does not really want it and therefore will not support it. Why not, then, the pageant?—as Mr. Hemus suggests. Give it a trial. The probability of its success is, at least, equal to that of its failure, especially in view of the nature of the undertaking.

Respectfully,  
H. M. F.  
Brooklyn, N. Y., Jan. 22, 1916.

## Geraldine Farrar's "Memoirs"

Dear Mephisto:

May one dare raise a voice (and doubtless a storm of protest) by serious complaint in regard to Miss Farrar's "Memoirs," as published by her in a current magazine?

It seems to the writer that this series of amazingly egotistical (not to use more unflattering words) statements of her achievements will prove a great curse to no end of aspiring young musicians, who may read, mark and try to emulate this very self-satisfied *demoiselle*.

In a scrap book the writer preserves many letters and interviews from great, truly great singers, culled from papers and musical magazines in years past—Melba, Calvé, Eames, Nordica. Their simplicity and modesty are in refreshing contrast to these impossible fairy stories of a young, unknown, untied person, who "dictated" firmly to the Kaiser's marshal as to her frock, etc., on receiving the royal summons to the Palace, "consented" to sign offered contracts for the Royal Opera, etc., etc., etc.

It would appear that Miss Farrar never encountered a difficulty in her whole career, never was obliged to ask a hearing, never had to seek an opportunity. If this be true, she is surely the most favored of mortals.

The path to the heights is not usually one of such unalloyed ease and magnificence, and I fear many a young student with a fair amount of good looks and a good voice and some histrionic ability may wonder why she can not find her path also so set with thornless roses.

Every word of the "Memoirs," thus far, is sublime in its overwhelming conceit, and I wonder that even for payment, any singer can consent to place

[Continued on page 27]

## VICTOR HARRIS

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# MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

herself before the public in such a superlatively self-satisfied light.

And further, we of Boston have a very distinct remembrance of Miss Farrar (with the accent very much on the first syllable. When and why was it changed?) being sent abroad by an estimable gentleman no longer living, who advanced much money to her for the furtherance of her studies. Of this generous benefactor, who has many times told me personally of his aid to Miss Farrar, and shown me signed photographs of her in her many costumes, not one word appears in the "Memoirs." Why this deliberate slighting? There may be a reason. I ask merely for information, as I am a firm believer in justice and loyalty.

I admit Miss Farrar's success, I acknowledge her achievements, but I do not rave over her voice. Her acting and her originality are beyond question. So was her vivacious charm and youthful beauty back in 1900—but to my mind nothing can atone for these awful, self-praising, vainglorious "letters."

Just to hear of one hard time or one real ambitious struggle for the goal, would be a relief, instead of this series of "walk-overs," and "triumphs," such as no other singer in the world's history ever had before.

There, I have flung down the gauntlet! To the rescue, all ye devotees!!

A BOSTONIAN.

Burlington, Vt., Jan. 21, 1916.

## Interested in Miss Farrar

To the Editor of MUSICAL AMERICA:

May I also add my tribute to the great artist, Geraldine Farrar? Indeed, no, you do not give too much space to her—she is deserving of the greatest esteem and I, for one, wish to express my admiration for her combined gifts.

I have watched her progress from year to year, noted the improvement in both voice and acting, and now can only say that she is greater than ever. I have heard many singers, here and abroad, but to my mind she stands first, and we are proud to claim her as an American girl.

My best wishes to your very interesting magazine.

Very sincerely,

HELEN R. CLARKE.

New York City, Jan. 23, 1916.

## "The Shame of New York"

To the Editor of MUSICAL AMERICA:

The article on the front page of MUSICAL AMERICA of Jan. 15, entitled "The Shame of New York," should be copied by every paper in the city of New York. Having played in the concerts in Central Park during the four years of the Gaynor administration, I know from observation what these concerts meant to the people of New York. It is a good thing for the musician, and also for the musical people of New

York that such a fearless paper as MUSICAL AMERICA exists.

I trust you will publish more on this subject.

Yours truly,

W. C. BUDGE.

Logansport, Ind., Jan. 20, 1916.

To the Editor of MUSICAL AMERICA:

The New York Herald of this day quotes a list of six items on which the city lost or wasted over a million. These items are constituted as waste on the Committee of School Inquiry, waste on School Teachers' Commission, waste on Committee on Congestion of Population, loss on advertising budget account, used as "joker" fund, which item alone is nearly \$800,000, waste on defunct Municipal Explosives Commission, waste on defunct Public Recreation Commission.

To these the Herald adds a list of five items previously reported, to the extent of three and a half millions, making a grand total of four and a half millions.

When we consider that the powers that be in the city, in order to meet the issue, cut the beggarly appropriation which they formerly gave for music on the piers and in the parks, till it has almost been eliminated, when, I say, we come to contrast this with the shameful waste that we know exists in the general management of our municipal affairs, it really does seem as if it were high time for the citizens to rise in protest against an administration which seems certainly to be "riding for a fall," by reason of its extravagance, waste and general incapacity.

Very truly yours,

TAX PAYER.

New York, Jan. 25, 1916.

## Two Singers Who Should Be Heard in This Country

To the Editor of MUSICAL AMERICA:

Many American music-lovers who have heard Selma Kurz and Gemma Bellincioni abroad have wondered why these two great singers have not been heard in this country.

Mme. Kurz is, many believe, the finest coloratura singer on the stage to-day, while Mme. Bellincioni has stood for years unapproached in her powerful dramatic impersonations. In many of the cities of Europe and South America she has long reigned supreme in her own peculiar line, and it is a question whether any prima donna since the days of Giuditta Pasta has been her equal as a *tragedienne*.

There are still a few great operatic singers of the present day who have not yet appeared at the Metropolitan Opera House in New York.

CHARLES MALLORY ELMORE.

Winsted, Conn., Jan. 24, 1916.

## Kreisler in Philadelphia

To the Editor of MUSICAL AMERICA:

Knowing that at all times you desire to have things correctly reported in your

paper, I would call your attention to an error in the issue of Jan. 22.

On page 15, the first Kreisler recital of the season here is referred to as "his farewell appearance of the season." In the program there was an announcement of his second recital to take place March 21.

(Miss) ELSIE FOERDERER.

Philadelphia, Pa., Jan. 23, 1916.

## Demands Authority

To the Editor of MUSICAL AMERICA:

My attention has been called to an article in your paper, under date of Jan. 15, in which is the following statement:

"Musical Suffering at West Point."

"The Board of Visitors sent by the U. S. War Department to inspect West Point Military Academy said in a recent report: 'We attended divine service while at the post, and endured the untold agony and exquisite torture visited on the congregation every Sabbath, while the organ in the Chapel is being prepared to play its part. There is not a fifth-rate variety theater in any country on the globe that would tolerate such a musical instrument for twenty-four hours. To inflate it and set it going is in itself a profanation of the Sabbath. It is a disgrace to the Nation, and has haunted, like a nightmare, every board of visitors during the last decade.'

I beg to be informed as to your authority for publishing the above.

Very truly yours,

H. P. SILVER,

Chaplain, U. S. M. A.

United States Military Academy,

West Point, N. Y., Jan. 22, 1916.

[The item originally appeared in a London paper, from which it was quoted by the New York Evening Post.—Ed., MUSICAL AMERICA.]

## Thinks a Censor Is Needed

To the Editor of MUSICAL AMERICA:

What is the use of our having a censorship for the "movies," also a certain censorship over books and other publications, if such representations as we have recently witnessed at the Century Opera House can be given without protest?

While I am perfectly willing to admit the artistic value and excellence of the performances being given by the Russian Ballet, at the same time I believe I voice the opinion of many that at least two of the ballets should be suppressed in the name of public decency.

J. K. N.

New York, Jan. 22, 1916.

## MR. BOS AS ACCOMPANIST AT VON ENDE SCHOOL

Plays for Miss Schillig at Recital of Mme. Remenyi-Von Ende's Pupils

Guests of the Von Ende School of Music had an agreeable surprise on Friday night of last week, when Coenraad v. Bos, the distinguished accompanist of Mme. Julia Culp, appeared at the piano to play for Ottilie Schillig, the soprano. The occasion was a song recital by the pupils of Adrienne Remenyi-Von Ende, and the assembly rooms of the school were crowded, much in accordance with the custom of this season at all Von Ende school affairs.

Mme. Von Ende is a vocal teacher of large experience and exceptional ability. This was made patent by the work of her students, who show qualities one is not accustomed to expect from any but professional singers. The program was presented by Rosamond Young, Cecile Heller, Ursula Mellish and Miss Schillig. It contained the following items:

Aria "Idomeneus," Mozart, Aria, "Le Tasse," Godard, Spring's Singing, MacFadyen, Ursula Mellish; Aria from "Thais," Massenet, "Le Nil" (violin obbligato, Harold Micklin), Leroux, "By Manzanara," Jensen, "Die Lorelei," Liszt, Cecile Heller; "Marie," Franz, "Die Trommel Gerührt," Beethoven, "Gesang Weyla's," Hugo Wolf, "Zueignung," Strauss, "Waldeinsamkeit," Reger, "Der Schmied," Brahms, Rosamond Young; "La Procession," César Franck, "La Vie Antérieure," Henri Duparc, "Hymne au Soleil," Alexander Georges, "Dank des Paria," Hugo Wolf, "Er Ist's," Hugo Wolf, Ottilie Schillig.

Miss Schillig took advantage of the fine support given her by Mr. v. Bos and sang with taste and artistic effect. Francis Moore played the accompaniments for Miss Young, Miss Mellish and Miss Heller, with gratifying results.

## TWO SINGERS GIVE NOTABLE RECITALS

Louis Graveure and Paul Reimers Provide Artistic Feast of

Vocal Music

It was possible for New Yorkers last Tuesday afternoon to hear at the same hour and within a short distance two of the greatest living exponents of the art of song singing. At Aeolian Hall, Louis Graveure, the Belgian baritone, who has created a furor wherever he has appeared, gave his second New York recital of the year; while Paul Reimers, the tenor, held forth at the Princess Theater in the first of three "instructive lecture recitals" he will offer this season. A great deal might be written in glowing eulogy of these two singers whose artistic methods and ideals are so closely related. Nothing more radically beneficial for vocal students than a hearing of these two master singers could be imagined. And many vocalists of established reputation might derive incalculable profit from a careful study of their work.

Mr. Graveure merely confirmed the opinion formulated at his debut some months ago to the effect that he is one of the supremely great figures of local concert history. He has in abundance all that the recitalist of the first rank should have—a surpassingly glorious voice, technically managed to perfection; a remarkable versatility in coping with a wide range of styles—he sings French songs as ideally as German *lieder* and English as well as both; extraordinary powers of characterization and intelligence and taste of the first order; temperament, abundant but thoroughly controlled, almost faultless enunciation and a wonderful sense of the integrity of the melodic line and phrase. A slight hoarseness could be discerned in some of his singing last Tuesday, but Mr. Graveure is a sufficiently resourceful singer to deal with such a handicap.

His program included Franz's lovely "Bitte," Grieg's enchanting "Water Lily," Strauss's "Hymns" and songs by Wolf and Jensen; an old English group including the famous "Summer Is a-coming In," Dvorak's highly interesting "Biblical Songs" and numbers by Debussy, Hahn, Duparc, Goring-Thomas, Elgar and others. To decide which he did best would be a graceless and futile task. Coenraad Bos played his accompaniments admirably.

Mr. Reimers is also a singer whose command over his vocal assets is perfect and who is as cosmopolitan in his interpretative abilities as in his musical tastes. His work, likewise, delights by its subtle refinement, its stamp of infallible distinction and its true emotional quality. Its excellencies have earned frequent praise in these columns. Mr. Reimers appeared also to be laboring under a slight cold, but like Mr. Graveure he surmounted the difficulty with ease. He sang an old Italian and English group, and songs by Wolf, Fauré, Debussy and Saint-Saëns, prefacing his program with an interesting talk on singing and the composers represented. It is a joy to realize that Mr. Reimers' efforts will not be confined, this year, to a single appearance.

Kurt Schindler played his accompaniments with taste.

H. F. P.

## "UNE HEURE DE MUSIQUE"

Nina Varésa's Unique Performance to Be Repeated

On Monday afternoon of last week, at the Princess Theater, New York, an unusual recital was presented by Mme. Nina Varésa under the title of "Mme. Varésa's Une Heure de Musique." Miguel Lobet was the soloist, assisted by a clever little pianist, Paquita Madruguera, and Giovanni Martino, bass. "Une Heure de Musique" will have a second performance on Feb. 8 at the Princess Theater, but this time, Mme. Varésa will sing herself, at times accompanied by George Copeland, pianist, and also accompanying herself on the guitar. Mme. Varésa will also play a piano duet with Mr. Copeland, a composition of Debussy, never before played in this country.

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New York, January 29, 1916

## MEDIEVAL NEW YORK

The shameful condition of the present appropriation, or lack of it, for standard and adequate municipal concerts in New York City has been described in recent issues of MUSICAL AMERICA. In view of the readiness and ability of the present Commissioner of Parks in Manhattan to serve the people well in this respect, it is particularly shameful that the Board of Estimate and Apportionment should fail to estimate properly the place of music in the life of the people and should apportion funds so unwisely and erratically that New York must fall from an honorable place in the administration of public music.

The blame for this condition has been variously laid at the door of the said board, of Comptroller Prendergast, and of the people themselves for not voting, or not voting properly.

The latter charge is a frequent one with regard to many civic matters, but its bearing upon civic music is

somewhat indirect. City officials are neither elected nor appointed with municipal music in mind, but with a view to gaining some particular kind of administration of material civic affairs. Only by some fortuitous combination of factors does a condition occur where the persons so elected or appointed, and who happen to have the administrative power with regard to the people's music, are the right persons for this particular task.

Truly, back of the officials stand the people who put them in their places, but back of the people stands the general ideal, which causes the people to act as they do. And this ideal, in America, has marked limitations in the matter under consideration. When the people awaken to the deprivation of the necessary joy of music which they bring upon themselves by not including a due regard for popular art among the qualifications which they require in their civic administrators, they will be more careful as to whom they place in office.

The lack of a sufficient awakening in this respect scarcely condones the officials who see fit to clog the machinery of progress under present conditions. These stand condemned by their own blindness and brutal disregard of the people's true needs.

It is just such a circumstance as the present, however, that should serve to awaken the people to the need for better things, and for better men in certain public positions.

## THE WAR AND RELIGIOUS MUSIC

The religious statistics of 1915, summarized in reports in the daily press, show a marked increase in every way over the previous year, including music. Every denomination has experienced an unprecedented increase in membership, the sale of bibles has greatly increased, the output of books on religious subjects has been unusually large, and a notable increase in the production of religious musical works is noted.

Opinions differ as to whether these gains have been made in spite of the war, or because the war has driven people to think more seriously of life. Certain it is that the war is driving many people to make decisions in spiritual matters which they have hitherto neglected, a fact which must work to the advantage of sectarian propagandists in general.

If it is truly a deeper spiritual earnestness which is bringing more people into the church, the result should be not merely a quantitative increase in the expressions from the church in a literary and musical way, but a new, a richer and profounder spirit in this output. Whether this is the case or not the statistician does not tell us.

If this should prove to be the case with regard to the music of the church, the fact would be a very important one. Nothing is plainer than the seemingly hopeless decadence of the music of the church, as compared with modern possibilities and realities of musical art to-day. It is now some two hundred years since the spirit of music left the church—since the church could hold and spiritually feed a great composer as it had done in the preceding centuries.

The spirit of music, emancipated from the materialistic and puritanical influences which overtook established religion, brought forth the great modern art of music with Beethoven as its leader. What has happened to that art at the hands of composers less lofty and less spiritually minded than he, the world knows only too well, especially of late.

The divorce has become almost complete. Not only has music, in its greatest powers, forsaken the forms of the church; latterly it has departed from spiritual vision and aspiration within its own artistic province.

There are those who watch for events which, through the turning of the wheel of evolution, will bring reconciliation and mutual need once move to these two great separated forces, music and the spiritual man. If a true rebirth of the spirit should occur in the church through the war, that spirit would be obliged to find itself musically within the church. As it could not do this through the existing music of the church, past or present, it would have to do it through the creation of new music—the creation of a new great religious composer.

The great point is, is the reunion of music and the true religious spirit to take place within the church or in some way outside of it? For that reunion is inevitable sooner or later. If a world war can not do this for the church, it is difficult to see what can.

## Musical America Is the One

To the Editor of MUSICAL AMERICA:

I have been buying MUSICAL AMERICA, but now that I have a settled address, I inclose check and ask you to add my name to your list of regular subscribers.

Some time ago I read all the musical weeklies. Now, when there is only time to read one, and so gain a general view of the musical field, MUSICAL AMERICA is the one.

New York, Jan. 14, 1916.

LOUISA ALDRICH.

## PERSONALITIES



A Musical Conference in San Antonio

During his recent visit to San Antonio as a member of Geraldine Farrar's concert party, Reinald Werrenrath, the baritone, met Charles I. Foley, assistant to C. A. Ellis, the manager, and Charles Drake of the Wolfsohn Musical Bureau. In the accompanying photograph, made to commemorate their meeting, Mr. Werrenrath is on the left, Mr. Foley in the center and Mr. Drake on the right.

**Granados**—Enrique Granados, composer of "Goyescas," is known to be an ardent sportsman and particularly enthusiastic as an automobilist and motor cyclist.

**Aida**—If she were not the wife of a European (Mr. Gatti-Casazza, the Metropolitan Opera's general manager), Mme. Frances Aida, the soprano, declares that she "would become an American citizen to-morrow."

**Kousnezoff**—Maria Kousnezoff, the prima donna who has joined the Chicago Opera Company, is the daughter of the painter, Nicolas Kousnezoff, member of the Imperial Academy of Fine Arts at Petrograd, who was an ardent lover of music and lived much among musicians. He was a particular friend of Tchaikowsky.

**Goodson**—Katharine Goodson, pianist, will give her Canadian recitals under royal patronage, as their Highnesses, the Duke and Duchess of Connaught, not only signified their intention of being present at Miss Goodson's Ottawa recital on Thursday, Jan. 27, but also gave their patronage to any concert she may give in the Dominion. The Ottawa recital was a Red Cross benefit, as was also the concert given in Winnipeg earlier in the season.

**Seagle**—From Grand Forks, N. D., to New York, and back to Dayton, Ohio, Oscar Seagle journeyed last week for the purpose of spending Sunday with Baby "Betty" Seagle, aged fifteen months. When Mrs. Seagle received the telegram announcing his coming, she hastily called the cook in consultation. "Is everything ready?" she asked. "Oh, yes, ma'am," was the placid reply, "we have plenty of prunes." A fondness for that fruit is one of Mr. Seagle's weaknesses.

**Miller**—Christine Miller recently had the unique experience of singing for Helen Keller at the Pittsburgh home of her friend, Mrs. Thaw. Miss Keller requested several of her favorite songs, and, as Miss Miller sat at the piano, Miss Keller lightly placed the fingers of one hand over Miss Miller's lips and rested the other hand on the piano. She expressed the greatest delight, and said she was quite conscious of the rhythm or "waves" of the music, and, of course, understood every word of the text.

**Case**—Anna Case, the charming American soprano of the Metropolitan Opera Company, who three weeks ago underwent an operation for appendicitis, has recovered to such an extent that she was able to leave the hospital last week. She leaves New York this week for Bermuda to rest and recuperate and will return to New York the first days of March, when she expects to resume her season's work. Miss Case, who is somewhat of a fatalist, remarked to a friend before she left New York, "Well, everything that happens is, after all, for the best. Now I surely shall be a much stronger girl and I feel fine, considering the ordeal I have gone through."

**Elman**—After Mischa Elman's recent concert in Dayton, Ohio, the Dayton Club of that city tendered him a dinner. At Toronto he and Walter Damrosch, with whose orchestra he played in that city, were given an informal dinner by the Commercial Club. On his return to New York yesterday a surprise reception and supper was given by Elman's parents, Mr. and Mrs. Saul Elman. Mr. Elman, Sr., fearing that some professional engagement might interfere with his party, arranged with Elman's manager and secured his services for that evening by making a regular contract. The surprise of the night was a musical program given by Mischa's sisters, Minna, Elizabeth and Esther. Mischa joined his younger sisters, Elizabeth (age eleven) and Esther (nine) in the performance of several Beethoven sonatas. Mr. Elman also played first violin in quartets by Schubert and Mozart. Mr. Elman was the guest of honor at another birthday dinner and reception given by Mrs. Simon Frankel.





—Photograph by the Dover St. Studios, Ltd., London, W.

LOUISE EDVINA IN "FRANCESCA DA RIMINI"



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# POINT and COUNTERPOINT

WHAT is the mere loss of voice, asks Vernon Stiles, compared with a loss which he narrowly escaped suffering during his second performance as *Parafal* in Chicago? The tenor discovered that his suspenders had snapped, and to keep his pantaloons fastened to their moorings, he held his hands firmly against the groin. This seemed ineffectual, so Mr. Stiles sang the rest of the scene with his hands behind his back and pressed tightly against the waist line.

As he made his exit he encountered Loomis Taylor, the stage manager, to whom he told his predicament and asked: "Did you think my strange posture was due to nervousness?" "No," replied Taylor, "I thought it was Bayreuth tradition."

From Bert Leston Taylor's "A Line o' Type or Two" in the *Chicago Tribune*: THE STILL, SMALL VOICE OF MR. WERRENATH.

[From the Daily Oklahoman.]

All the time he was singing, one could have heard a pin drop—so absolutely did Mr. Werrenath have the attention of his hearers. OR perhaps the enraptured reporter of the foregoing had a belying pin in mind.

B. L. T.

At a cafe in Copenhagen several artists were boasting of their popularity and of how many concerts they had given in different cities or countries. Also of how many a day. Arthur Hartmann listened patiently and finally said:

"That's all nothing, compared with my popularity in America. It took me just one year to play the Thousand Islands alone—giving three concerts every day."

Mr. Hartmann tells us that while he was playing in the State of Missouri, one night a request came for the "Recluse" from "Joplin."

The Arbuckle Institute Record gives the program of the Institute Choral Club concert, which includes this:

"Landsliding," Edward Grieg

"I don't care much for that piece the orchestra is playing now."

"Why, that's futurist music."

"Oh, is that it? Why don't they play it some time in the future, then?"

Another example of the musical uplift of the social climber. Giulia reports to us that at a recent Metropolitan performance, in which Jacques Urlus was the *Siegfried* in "Götterdämmerung," she observed a portly dowager talking with the man who rents the opera glasses. And this dialogue was overheard by Giulia:

He—"Oh, no! Caruso never sings in German opera."

She—"Dear, me; I thought I was hearing Caruso all the time."

And now the gentlemen of the press are under fire:

San Francisco, Cal.  
Jan. 13, '16.

Dear Counterpoint:

Here's a new one!

Artist (at 'phone—to a reporter)—"Now don't forget I shall include 'Warum?' 'Du bist die Ruh.' I shall also sing 'Chanson Indoue' by Rimsky-Korsakoff."

Here is what appeared:

"The recital to be given by Madame X—will be of unusual interest. Her numbers will include 'Warm?', 'Du bist die Rube' and 'Chanson Undone,' by Rinkley-Korsetkover." Yours for reformed spelling,  
G. S. S.

He: "Yes, I once thought of going into grand opera, but friends dissuaded me."

She: "Friends of grand opera, no doubt."

Anatomical criticism from George Jean Nathan in *Puck*:

The libretti of American musical comedies are much thinner than the libretti of German musical comedies, but so too, *Dei gratia*, are the girls' legs!

The same critic gives this definition:

Orchestra Director—One who directs the attention of an audience away from the singer to himself.

Prof. Horace C. Wait, teacher of Latin in both De Witt Clinton High and the Evening School, New York, has discovered the way to interest his pupils to bring Latin up to date. He and his pupils have made this version of "Tipperary":

"Longa via ad Tipperarium,  
Longa via, ibo;  
Longa via ad Tipperarium,  
Ad pullam quam cognosco.

Vale Picidium,  
Vale Leicester Forum  
Longa via est ad Tipperarium  
Ibi est cor meum.

Well, turn about is merely fair play in this case. They've been turning the classics into popular songs, so it's only right that they should reverse the process.

"Hearing those high-priced opera singers on the phonograph is almost as good as hearing them on the stage."  
"Better. You can shut them off whenever you like on the phonograph."

Try this in your "jimmy pipe"—it's from a tobacco "ad":

A whiff of Tuxedo's mellow goodness will sweeten your disposition and make you feel e-a-l-m and peaceful, like a young man listening to his best girl play the piano.

Calm and peaceful, eh? Don't be too sure of that. Love may be blind, but there's no record of its being deaf. And after one minute of her playing the poor fellow may feel like taking an axe and wrecking the piano.

They're a canny lot, those cabaret proprietors. Observing that the curi-



The music that brings back the dreams

## STEINWAY

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Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is today a cherished possession—its durability a tribute to superior craftsmanship.

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osity concerning the identity of a "masked marvel" wrestler brought throngs to the Manhattan Opera House wrestling carnival, one Broadway café inserts this in its advertisement:

Who is the  
Masked Singer  
at the  
Prince Ilma Concert?

How about opera at the Metropolitan with the principals masked? If *Canio* Caruso can sing the *Harlequin's* serenade off stage in "Pagliacci" without the substitution's being detected (and this has been done), then this "masked opera" would provide blasé boxholders with a new society game, "Guessing the Singers."

Patience: "You say you heard Madame Highsee in vaudeville today?"

Patrice: "Yes; first time she's been heard in this country."

"Nonsense! She sang in this country in opera for two years."

"Yes, she was in opera, but everybody talks at the opera, and nobody heard her."—*Yonkers Statesman*.

"Is your daughter improving in her music?"

"No. But the next best thing is happening. She's getting tired of it and won't practice."—*Washington Star*.

F. P. A. makes his obeisance "To the Ballets Russes" in the *New York Tribune*, with the tongue-entangling names of the dancers lyricized thus:

Bless you, Lydia Lopokova!  
Bless you also, Sophie Pflanz!  
Bless you Madame Sokolova,  
Ditto Madame Niemschinova,  
Daughters of the dance!

Thank you Stanislaus Idzikowski!  
Thank you, Leonide Massine!  
Thank you, too, Monsieur Tschakowsky,  
Also Mieczylas Pianowski,  
And Michel Fokine!  
Thank you, Mademoiselle Kostecki!  
Thank you, Mademoiselle Kaweck!  
Thank you Madames Wasilewska  
And Zalewska and Pajewska!

Though but little of romance  
Overwhelms me as ye dance,  
Yet my rhythmic passion stirs  
At your metric monickers.

"Grainger a Musical Zeppelin" is the caption which the *New York Evening Post* attached to a comment of Ernest Hopkins in the *San Francisco Bulletin*. If that be the case, the pianist's audiences should await his arrival in the dark—like the Londoners.

## BOSTON OPERA SINGERS IN A HOME CONCERT

Tamaki Miura and George Baklanoff  
Appear, with Assistance of Marguerite Dunlap

BOSTON, Jan. 15.—An operatic concert was given last evening in Tremont Temple by Tamaki Miura, the Japanese soprano, and George Baklanoff, the Russian baritone. Elvira Leveroni, the popular contralto of the Boston Grand Opera Company, was scheduled to appear, but was unable to do so on account of illness. Her place was filled by Marguerite Dunlap, contralto, of New York, who sang for the first time in Boston, and made a most favorable impression. Jose Mardones, the basso, was to have sung also, but had missed train connections in New York and was detained there.

Mme. Miura, who work as *Butterfly* at the Opera House created such a furore, was heard on this occasion in arias from that opera and "Tosca" and in a group of weird Japanese songs. She was delightfully attractive in her native dress and proved to be a concert artist of as great worth as she is in opera. She also sang the Bach-Gounod "Ave Maria" and "Home, Sweet Home" with genuine simplicity and feeling.

Miss Dunlap may well be proud of her Boston debut, as it was a veritable triumph. She opened the program with the "Invocation to Eros," by Kursteiner, and later gave a group of German and English songs. She is the possessor of a rich contralto voice, resonant in its every register, and by her fascinating stage presence and well thought out interpretations, captivated her listeners.

Mr. Baklanoff's baritone is a wonderful organ and he made much of his Russian songs and an aria from "Hamlet."

W. H. L.

### A Kind Word from Idaho


To the Editor of MUSICAL AMERICA:

Inclose a draft for two dollars, as I don't want to miss any number of your excellent magazine.

Very respectfully,

THERESA F. WILD.

Office of the President,  
Lewiston State Normal School,  
Lewiston, Idaho, Jan. 20, 1916.



## MAY PETERSON

Prima Donna Soprano  
Opera Comique, Paris

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January 14—The Tuesday Muscalle Concert Series, Rochester.  
January 15—Soloist Young People's Concert, N. Y. Philharmonic.  
February 24, 25—Soloist, N. Y. Philharmonic Orchestra, Carnegie Hall.

"Miss Peterson disclosed a voice and style of unusual beauty and truly artistic nature. She is young and her voice has youthful freshness and brilliancy."—*N. Y. Times*.

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## EDDY BROWN REVEALS VIRTUOSO QUALITIES

American Violinist Cordially Applauded at His Début in New York

Whether Eddy Brown will take America "by storm" as the advertisements say he has Europe remains to be seen. It cannot be positively predicted on the strength of the showing which the young Indianapolis violinist, just returned from abroad, made at his New York début in Aeolian Hall on Wednesday afternoon of last week. But that he afforded a large audience considerable pleasure is certain. And his attainments are, at their best, worthy of much respect. A good deal has been written during the past few seasons about the favor in which Mr. Brown is held by the German public and the success that has attended his appearances in recital or orchestral concerts. That favor dates from the time he left the hands of Leopold Auer; before Auer, he had worked under Jenö Hubay.

It was not an especially novel or exciting type of program with which he introduced himself last week. Tartini's

"Devil's Trill" and Bruch's G Minor Concerto were its principal features, followed by two groups of short pieces—among them Beethoven's G Major Romance, Auer's transcription of Schumann's "Prophet Bird," the Tartini-Kreisler Corelli variations, Mr. Brown's own version of a Paganini Caprice, the latter's "Witches' Dance" and a Handel-Hubay "Larghetto." Will violinists never realize the futility of performing concertos with piano accompaniment (and particularly such a hackneyed one as this) in a community that enjoys abundant opportunity to hear them in their proper form?

The outstanding virtues of Mr. Brown's playing must be sought in his agile and solid technique, the general beauty of his tone and his remarkable assurance and aplomb. In Tartini's sonata and the concerto of Bruch he often exhibited such vital impetuosity and spirited energy as are always valuable when not abused. In these moments, nevertheless, as if carried away by an insufficiently controlled impulse, he manifested a tendency to coarsen his tone, especially on the G string. But in passages of smooth cantilena this tone is markedly pure and beautiful, though not of a quality that might be defined as individual.

In Mr. Brown's stage manner there are present disturbing elements. Occa-

sionally, as during the interludes of accompaniment, a greater degree of repose and more apparent absorption in the proceedings might not be amiss. And his playing itself is not free from questionable traits of style. One of these is a besetting tendency to sentimentalize and in the Bruch concerto and Beethoven Romance, Mr. Brown showed himself far more addicted to the device of *portamento* than artistic discretion warranted. In the Beethoven music it stood out with particular flagrance, because so foreign to the spirit of the piece.

Mr. Brown accomplished some brilliant technical feats in the later numbers and was tumultuously rewarded. A number of encores were demanded during the course of the afternoon.

All told, Mr. Brown's début was recognizably successful with his audience even if the deeper effect exerted was not phenomenal. But he is young enough and, let it be hoped, sufficiently idealistic to take himself to task where self-correction may be necessary.

Francis Moore was the accompanist.  
H. F. P.

Other critical estimates of Eddy Brown's début performance:

Mr. Brown is a player of great technical facility. He has plenty of assurance and plenty of force. He is able to amaze by brilliance and bravura.—*The Times*.

Mr. Brown is a young man with many of the virtues of youth and some of its faults. He distinctly claims a right to be admitted to the class of junior artists, and may hope for a future. Perhaps as he grows older he will gain not only in repose and finish, but in depth of musical insight.—*The Sun*.

He has temperament that is sufficiently restrained, dash, poise, a warm, pure tone and sound musical feeling. He still lacks a little in polish, but both emotionally and technically he proved himself one of the best equipped young violinists now before the public.—*The Tribune*.

His bow arm is marvelous. Rapid passages he played with accuracy of intonation and with clean, full tone. His bowing was always steady and his tone, like that of most of Mr. Auer's pupils, was both large and good to hear.—*The Herald*.

In so far as brilliance of tone and style and a prodigious technique go, Mr. Brown fulfilled every expectation. Where he failed was in consistent musical breadth, finished and reposeful art and those finer elements that distinguish the truly great player. He played fast movements too fast and was prone to sentimentalize.—*The World*.

Mr. Brown immediately established his claim to the esteem and consideration of the local music public.—*The American*.

He played with great technical facility, and produced a fine quality of tone, with fine musical feeling, but still lacks a little in polish.—*The Evening Post*.

### NEVIN AIDS KANSAS MUSIC

Distinguished Composer Organizing University Choruses

Arthur Nevin, the American composer, who was chosen as a member of the School of Fine Arts, at the University of Kansas, last fall, has been organizing choruses there since his coming to the university. He has already organized five, which are rehearsing under his direction. He also devotes much of his time to lecturing.

Mr. Nevin was appointed by the Mayor of Lawrence, Kan., to take charge of the Community Christmas Tree at Christmas time. Choruses from the high school, the grade school and Haskell School (an institution for the education of American Indians) all gave songs, and the Haskell brass band took part. On Dec. 16 Mr. Nevin's Lawrence chorus gave its first concert and the results were so successful that the program will be repeated during the early part of February. There will also be an Easter concert, when Gaul's "Holy City" will be sung.

### ANOTHER SPALDING TRIUMPH

St. Augustine, Fla., Showers Praise on Violinist

ST. AUGUSTINE, FLA., Jan. 18.—On Thursday evening Albert Spalding, the great American violinist, assisted by Mme. Loretta Del Vallé, soprano, gave a recital at the Jefferson Theater. The accompanist was André Benoist.

It was, indeed, an artistic treat, and a great triumph for Mr. Spalding and Mme. Del Vallé. Mr. Spalding played the "Devil's Trill," Tartini; the Concerto in D, Paganini, and a group of smaller numbers—"Adagietto," Bizet; Hungarian Dance No. VII, Brahms-Joachim; "Alabama" (Plantation Melody and Dance), composed by himself; "Waves at Play," Grasse, and "Habanera," Sarasate.

Mme. Del Vallé sang the "Ah, fors è Lui" Aria from Verdi's "Traviata" and

the "Polonaise" from Thomas's "Mignon."

Mr. Spalding was at his best and was most enthusiastically received by the appreciative audience. St. Augustine audiences liked what Mr. Spalding offered and recalled him for a number of encores. At the end of the program, the audience would not let him go until he had granted several extras. Mme. Del Vallé is a pleasing singer, and was well received. Mr. Benoist is a most sympathetic accompanist, and many were disappointed that he did not add a solo offering to the program. To Manager E. R. Graff of the Jefferson Theater the music-lovers of the city are most grateful, for bringing such splendid artists here.

### BACH NIGHT AT MacDOWELLS

Club Members Hear Program of Master-Composer's Lighter Works

Bach in a lighter mood (with the master stepping aside from concert-building and massive organ compositions to play a little while with dance tunes) was presented on Tuesday evening, Jan. 18, before members of the MacDowell Club and their guests.

The mood of the evening was delightfully set by the orchestra offerings, under the leadership of W. H. Humiston. The Bourrée from the Suite in D, No. 4, was followed by a Gavotte from the Fifth and Sixth French Suites, arranged by Mr. Humiston, in which the picturesqueness of fancy showed that the master could gather up and translate the carefree phases of life as well as its more pronounced light and shadows. The Siciliano from the Sonata for Flute and Clavier and a Rondeau and Badinerie from the Overture (Suite) in B Minor was also included in the orchestra offerings, which Mr. Humiston conducted with marked skill.

The Peasant Cantata, "We Have a Brand New Master Here," was charmingly sung by Edith Chapman Gould, soprano, and Heinrich Meyn, baritone. In this the songs and music of the city and country are cleverly contrasted. The singers were repeatedly recalled and repeated one of the folk-songs. Arias from the "Coffee Cantata" were also given by the soloists.

Marian Whitman danced the Gavotte from the Sixth English Suite, arranged by F. A. Gevaert, and added an encore offering that was equally pleasing.

## GEORGE HARRIS, Jr.

Scores Success

With Russian Songs

at his Aeolian Hall Recital

January 20th, 1916



N. Y. Evening Sun:

Himself a translator of songs for other artists this season, George Harris, the tenor, sang four languages, English, French, German and Russian, at his matinee yesterday in Aeolian Hall. Still new here was Borodine's "The Sea," with more of Grechaninoff and Rachmaninoff. Mr. Harris showed his De Reszke training in airs from the "Iphigenia in Tauris" of Gluck and songs of Guedren, Chausson and Bruneau. His English pieces were by Grainger, Roger Quilter and Clayton Johns. To a high, clear voice, the singer added a degree of tenderness unusual in a man. He was peculiarly free of the hard and fast methods of stage routine, and with Camille Decreus as accompanist, he gave pleasure to a fashionable crowd.

N. Y. World:

Mr. Harris has been heard here before and his artistic advance over previous appearances was quite noticeable yesterday.

N. Y. Sun:

The singer was successful through musicianly feeling and taste in imparting an interest to all his work yesterday.

N. Y. Times:

Young Tenor Impressively Sings Russian Songs at First Recital

The Russian songs were impressive, and it was not without an effect of added authority that an American singer should give them in Russian regarded as an especially difficult tongue to master. From the purely musical aspect, however, there could be no doubt that the songs were very interesting and very well done by Mr. Harris and his accompanist, Camille Decreus. They enabled the singer to appear at his best.

Evening Mail:

Mr. Harris has already proved himself a musician who builds interesting programs and interprets their content artistically.

N. Y. Globe:

The musical manifestations of Mr. Harris are well enough known here to make description unnecessary, if indeed words could achieve a verbal description of anything so special unto itself.

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Aeolian Hall

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RECITALS



## JOYS AND PASSIONS OF SPANISH LIFE SET FORTH IN "GOYESCAS"

Plot of the Granados-Periquet Opera Built of Simple Dramatic Material—A Story of Love and Jealousy Worked Out Upon a Background Descriptive of the Romantic Epoch of Goya

SOME facts concerning the origin of his opera, "Goyescas," which was scheduled to receive its world première at the Metropolitan Opera House on Friday evening and which will receive a critical review in MUSICAL AMERICA next week, were related by Enrique Granados in an interview published in MUSICAL AMERICA shortly after his arrival in this country a few weeks ago. So it will suffice for the present to recall that the opera grew out of music written originally seventeen years ago and later rearranged in the shape of a piano suite. The various numbers of this suite—entitled "Goyescas" and inspired by the works of the Spanish master painter Goya—are familiar to American concert-goers through their frequent performance during the last several seasons, especially at the recitals of Ernest Schelling, who first introduced them. Convinced that his music was of the theater, Granados commissioned his friend, the eminent journalist, Fernando Periquet, to prepare a libretto for him and, after considerable difficulty in evolving a text suited to the music, the arrangement was effected.

However, both composer and librettist, though inspired to their task by their love and admiration for Goya, did not



—Photo © Miskin

Anna Fitzu, as "Rosario" in Granados's Opera, "Goyescas," Given Its World Première at the Metropolitan This Week



Fernando Periquet, Librettist of "Goyescas," Viewed Through Mr. Viafora's Glasses

wish to present him in his own undisguised personality on the stage. Mr. Periquet narrates their purpose and procedure as follows:

"Granados had seen Goya's paintings and sketches at the Prado Museum, and they inspired in him the music to the pitiful *Peleele*, and to the *Majas* of the famous *Caprichos*, and to the jealous, cloaked *Majos*.

"One day we talked of taking those ravishing melodies to the stage. We lacked a plot. This was my task, in the fulfillment of which I put all my soul. I did not wish to present the painter himself, because in large works all historical personages are artistically dangerous. Besides, to every Spaniard who is a poet and possesses culture, Goya means not only a name, but an epoch also. Goya, as an epoch, means, sentimentally, loves and passions, and, socially, a strange melting of all classes, something like a presage of democracy that placed *toreros* and duchesses, princes and *tonadilleras*, side by side.

"The question resolved itself, therefore, into presenting this social mixture as an environment to love affairs, tragic, as they always are whenever jealousies and rivalries writhe in and out of them. But, as I also hold that the plot of an opera should be as simple as to be even within a child's grasp, I made of my libretto the simplest story that I have ever written. The work of Granados and myself is full of the joy of Spanish life, of the sadness of our untamable passions,

of the vibrant coloring of Goya's pictures, in which the paint becomes the very stuff of dreams.

"As soon as the plot took shape in my mind I unfolded it to Granados, who received it as his own. Then I wrote the book, using the meters of the Spanish romance (popular ballad) and *seguidilla* (popular lyric), not intending that the musician should set my verse to music, but that Granados might let his fancy roam over the scenes and stories I had built of my rhymes. So was his charming score composed, without words, in the most absolute freedom, while seeing in his imagination a gorgeous pageant of Goyesque figures, *majas*, duchesses, royal guards, witches broom-riding to their Sabbath."

### A Simple Plot

The plot—dramatically of the simplest—is unfolded in three scenes, the first laid at the Hermitage of San Antonio de la Florida, near Madrid, about 1800. Groups of *majas* (women of the people, who, during the month of May, solicit contributions from passers-by to pay for the maintenance of wayside shrines) and their partners (*majos*) are celebrating a holiday.

Behind the trestle-work of the tavern, invisible to the crowd, Captain Fernando of the Royal Guard walks to and fro impatiently, evidently awaiting a rendezvous. Women dance, sing and coquette. In one group four *majas* are tossing a mannequin—the game of *pelele*. To another group (the celebrated toreador, Paquiro, idol of all Madrid) because of his courage in the bull ring and of his many amorous adventures, is whispering flatteries. Although they know well enough he cannot be trusted, yet at the bottom of their hearts in each a hope vibrates. The men smile as they watch the philanderings of the toreador, for they recall his love affair with *Pepa*, the most notorious *maja* of the Spanish capital.

Suddenly the tinkle of carriage bells is heard. *Pepa* herself arrives and throws herself into Paquiro's arms with impetuous ardor. Paquiro accepts *Pepa*'s embraces with tenderness, although his

eyes lack something of the fire which is usual to them when he gives himself up to serious love-making. *Pepa* notices his distraction, betraying, as he does, a slight uneasiness, and, releasing himself from his old sweetheart, he casts frequent glances up the road. Something is coming. It is a sedan-chair carried by two lackies and followed by two others. At the window appears a woman's head. Paquiro suddenly recognizes her, runs to the chair, opens the door and bows with all the elegance of a knight. Captain Fernando, about to come out from the inn, seeing this, stops; then, with growing agitation, remains concealed but observant of all that is going on.

### Enter "Rosario"

The lady steps from the chair. It is Rosario, a charming type of womanhood. She is dressed as a *maja*, but with unusual elegance, and beneath this costume one easily detects the fine lady. Annoyed and distrustful, she permits Paquiro to kiss her hand. Paquiro seeks to pay court to Rosario, but she makes believe not to hear him. However, the toreador is not the man to be easily put aside, and she is not a woman who can instantly forget all her adventures of the past. More than once, indeed, yielding to caprice, she has, with other friends in disguise, visited dance houses of Madrid at night, and it was on one of these occasions that she met Paquiro, with whom she fell madly in love. Paquiro takes occasion to recall their amorous hours. The past thus evoked, however, causes her anguish, and Paquiro, who begs her to accompany him that evening to a ball at the dance hall in which they first met, does not perceive the disdain with which Rosario regards him nor the rage of *Pepa*, nor the mocking ironies of the *majas* and *majos*.

Suddenly Fernando steps forward, his air more proud, more resolute, more distinguished than ever. Rosario runs to meet him with an ardent glance which at once seems to implore pardon for the past and swear fidelity for the future. Fernando, polite but cold, salutes her graciously, and turning to the toreador accepts, in the name of the lady, the

invitation to the dance. Paquiro bites his lips with mortification and tries to suppress his rage. Fernando smiles ironically, while Rosario, pressing herself close to him, trembles lest something ill should befall her lover. *Pepa* is torn by jealousy, while the *majas* and *majos* discuss the episode with malicious mirth.

The light of an oil lamp feebly illuminates the dance hall in the second scene. On chairs and benches are grouped the *majas* and *majos* around a couple dancing the classical Spanish fandango to the sound of the guitars. Suddenly knocks at the door are heard and all eyes are fixed on the toreador, who slowly walks toward the door to open it in person.

Enter Rosario, pale and trembling, wrapped in a large mantilla, with Fernando, smiling and confident. To an aggressive move by *Pepa*, supported by the *majos*, Paquiro opposes himself authoritatively. Suddenly the toreador, with an humble but ironical gesture, salutes the newcomers, and felicitates the Captain for his good taste in the choice of his lady.

### The Quarrel

*Pepa* and her friends address the Captain with a stinging remark. Rosario is uneasy. *Pepa* and her companions are laughing boisterously. Profiting by the situation the two rivals in four words arrange a duel, a duel to the death, to be fought two hours afterward at the Prado, a few steps from the door of Rosario's palace.

The tragic incident past, the spirit of gaiety immediately takes possession of the company, and all again give themselves madly to song and dance.

The opening of the third scene shows the moon shining over the garden of the palace of Rosario. Mysteriously, two figures are seen passing along the enclosure behind the garden—Paquiro followed by *Pepa*. In the foliage of the trees the nightingale is singing. Rosario hears, and addresses to him her amorous outbursts as she evokes the picture of her Fernando.

### The Duel

The Captain of the Guard does not delay his coming and meets Rosario at the gate. Rosario means to convince Fernando that he is the only one for whom she ever has felt love's pangs.



Cartoonist Viafora's Conception of Enrique Granados

The hour which strikes at a far-off belfry makes Fernando tremble. He must separate himself from Rosario. Neither her kisses nor her prayers can hold him back. Shivering, Rosario watches him disappear.

Soon ominous sounds disturb the silence of the night. Then is heard the voice of Fernando, who, wounded to death, has fallen into the arms of Rosario, who is almost insane with grief. A moment or two later Paquiro and *Pepa* pass once again along the enclosure of the garden like fugitives. A few moments more and through the open gate staggers the luckless Fernando, Rosario, pale and trembling, supporting him. He dies in her arms.

The opera is conducted by Mr. Bavagnoli and the cast is as follows: Rosario, Anna Fitzu; Fernando, Giovanni Martinelli; *Pepa*, Flora Perini; Paquiro, Giuseppe De Luca.

### Oklahoma Town Plans Its First Concert Course

DEWEY, OKLA., Jan. 22.—The first concert course for Dewey has been arranged with the Redpath Bureau, a series of four to begin in October, 1916. The guarantors are members of the Board of Education and private citizens of financial reliability. Citizens of both Dewey and Bartlesville are supporting the concert course being given this season at Tulsa, Okla. L. J. K. F.



## CLEVELAND HAS GAY PERIOD OF CONCERTS

**Fremstad, Damrosch, Casals, Leo Ornstein and Goodson in Recent Programs**

CLEVELAND, Jan. 22.—The sixth and last Friday Morning Musicales under the direction of Mrs. Hughes and Mrs. Sanders had for its program a recital by Olive Fremstad with Ellmer Zoller as accompanist. Remembered only as a dignified Wagnerian soprano, Fremstad surprised and charmed her audience with her spontaneous vivacity in the impersonation of many light concert numbers.

Leo Ornstein, with the assistance of Dorothea Thullen and Jacques Kasner, gave the last program at the People's Concert in the Hippodrome, playing his own compositions to the wonderment of the elect and the amusement of the less sophisticated listener.

Two concerts by the New York Symphony Orchestra were of exceptional merit. The first in the regular symphony course, with Pablo Casals as soloist crowded Grays's Armory. The second concert by the orchestra was given for young people and there were many present of all ages.

Katharine Goodson before the Fort-

nightly Musical Club played a program of high value to all classes of members. Among the offerings were some extremely interesting compositions by her husband, Arthur Hinton. In all Miss Goodson showed herself one of the most brilliant and satisfying pianists of the season.

The Cleveland Music School Settlement at its annual meeting reported 433 pupils, twenty-two volunteer, and twelve paid teachers, \$1,500 received from the Carolers who went about the streets on Christmas eve singing before houses in whose windows a lighted candle was placed, and a total budget of more than \$6,000.

ALICE BRADLEY.

**Philadelphia Artists in Recital Before Washington Club**

WASHINGTON, D. C., Jan. 14.—The first public artist recital of the Friday Morning Music Club of the season presented Hans Kindler, cellist of the Philadelphia Orchestra, and Ellis Clark Hammann, pianist, also of Philadelphia. Mr. Kindler has attracted much attention in Washington while playing with the orchestra and it was a genuine treat to hear him as a soloist. His selections were varied and showed his versatility, as well as his ability to bring out artistically the richness and mellowness of his instrument. His numbers included the Beethoven Sonata, Op. 69; Variations Symphoniques (Boellmann), and a group of short pieces by Handel, Popper and others. Mr. Hammann not only made an artistic accompanist, but gave a group of solos by Chopin, Liszt, Victor Staub and Arensky.

W. H.

## GALLO OFFERS VERDI FESTIVAL IN ST. PAUL

**San Carlo Company Gives Season to Good Patronage—Club Concerts**

ST. PAUL, MINN., Jan. 20.—To L. N. Scott, manager of the Metropolitan Opera House, is St. Paul indebted for an engagement of the San Carlo Opera Company, which resulted in a very popular Verdi festival, the repertoire consisting of "Rigoletto," "Aida," "La Traviata" and "Il Trovatore." A conflict with the engagement of the Minneapolis Symphony Orchestra on the opening night was unfortunate for both attractions, but from then on the audiences increased to capacity in attendance, which was gratifying to the impresario, Fortune Gallo. Of the San Carlo cast, those achieving pronounced success were Edvige Vaccari, Giuseppe Agostini, Angelo Antola, Mary Kaestner, Caroline Zawner, Manuel Salazar, Alessandro Modesti.

A delightful program of chamber music was the attraction at a recent concert of the Schubert Club. The artists were Mrs. Louise P. Albee, pianist; George Klass, violinist; Carlo Fischer, cellist. The numbers were the Arensky Trio, Op. 32; two movements from Cad-

man's D Major Trio and César Franck's Sonata for Violin and Piano. In a program by the Students' Section, those participating were:

Edith Clark, Gertrude Hall and Charlotte Burlington, pianists; Loretta Haas, contralto; Hazel Huntington, soprano; Mrs. B. W. Harris, violinist; Mrs. H. L. Simons and Mary Willard, accompanists.

F. L. C. B.

**Joint Recital Planned for Spalding and Julia Claussen**

Albert Spalding, violinist, and Julia Claussen, the Swedish mezzo-soprano of the Chicago Opera Company, are to appear in joint recital at Aeolian Hall on Jan. 27. Mr. Spalding has recently returned from a highly successful tour of Havana and the South. Among the offerings on his New York program will be the Lully-Spalding Aria on the G String and the Paganini-Spalding "Campanella." Mme. Claussen will include in her program an aria from "La Prophète" and German and English song groups.

**Pueblo, Col., Hears Recital by Denver Baritone**

PUEBLO, COL., Jan. 22.—John C. Wilcox, baritone, of Denver, gave a song recital here on Jan. 15 that pleased an appreciative audience. Mr. Wilcox's offerings included songs from the classic school, a group of German *lieder*, the "Pagliacci" Prologue, a French tone poem and a group of songs by American composers. Mrs. Wilcox provided delightful accompaniments.

L. J. K. F.

# FLORENCE MACBETH

**"VOICE OF CRYSTAL CLARITY—SENSATION OF THE EVENING"**

Felix Borowski in Chicago Sunday Herald, Jan. 2, 1916.

**Felix Borowski in Chicago Sunday Herald, January 2, 1916**

The Gilda of the performance was Miss Macbeth. This artist has been heard and seen in the rôle in a former season of the company. Miss Macbeth is a singer whose gifts are well worth while. Coloratura art is her specialty, and in the warbling of the brilliancies which were so beloved of opera-goers a century ago she is remarkably skillful. Thus her "Caro Nome" was sung with excellent ability and with voice of crystal clarity. Miss Macbeth made the sensation of the evening with this vocalism, and so fervent was the enthusiasm which followed it that the aria had to be repeated.

**Eric De Lamarter in Chicago Sunday Tribune, January 2, 1916**  
**WINS REPETITION**

Florence Macbeth sang Gilda and won a repetition of the "Caro Nome" aria on the merits of her coloratura facility.

**Edward C. Moore in The Chicago Journal, January 3, 1916**

Consequently the silvery purling of a most delightful artist, Florence Macbeth, as Gilda, came to its proper hearing principally when she sang alone. Her "Caro Nome" was as beautiful a performance as the song has had in several seasons. It was encored, and properly.



**Stanley K. Faye in The Daily News, January 3, 1916**

Miss Macbeth's delicate voice in the colored passages of Gilda provided the chief delight of the entertainment.

Miss Macbeth's appealing personality fits the rôle of Gilda as if the two had been created for each other. She sang "Caro Nome" delightfully and repeated the aria at the earnest solicitation of the audience.

**Karleton Hackett in Chicago Evening Post, January 3, 1916**

In the evening we had "Rigoletto." Miss Macbeth sang Gilda excellently, being obliged to repeat her aria.

**James Whittaker in Chicago Examiner, Sunday, January 2, 1916**

Macbeth sings coloratura rôles like a canary, and is the pet of the public.

**Illinois Staats-Zeitung, Sunday, January 2, 1916**

The best work was done by Florence Macbeth who portrayed the rôle of Gilda. She pleased through the charm of her voice and the astounding ease with which she accomplished the different coloratura of the rôle. The presentation of the "Caro Nome" aria was crowned with the greatest success and brought her such a storm of applause, that a repetition was necessary.

**ADDRESS:—430 WEST 116th STREET, NEW YORK**



## DULUTH CHORUS GIVES ORATORIO CLASSICS



Chorus and Soloists of the Duluth Apollo Club, Photographed After the Presentation of the "Messiah" During Christmas Week

### COMMUNITY CHORUS FORMS ORGANIZATION

#### First Steps Taken to Make This New York Movement Permanent

The third step in the movement for the establishing of a Community Chorus in New York was taken at the rehearsal on Sunday afternoon, Jan. 23, at Washington Irving High School. Following the rehearsal the first action was taken toward creating a definite organization. It was announced that John Collier of 70 Fifth Avenue was to be the temporary secretary, and that anyone present who wished to make any suggestions as to the organization of the chorus should do so in writing to Mr. Collier.

Further, it was stated that any who wanted to suggest names suitable for nomination as president, secretary or treasurer should send these names to Mr. Collier. Thereupon from the floor a list of ten persons was nominated, these to constitute a committee on nominations, which is to go over the suggestions sent in by writing and from these select a tentative list of nominations for the three offices which is to be put to vote.

Another item of progress was the selection of a place for rehearsals which will be held at the Stuyvesant High School, First Avenue and Fifteenth Street. The next rehearsal will be held on Sunday, Jan. 30, at 3.30 p. m.

Warm enthusiasm was generated by the rehearsal of Jan. 23, which attracted from 500 to 700 persons. Harry H. Barnhart again conducted the proceedings, communicating an almost unbelievable amount of vitality to his singers. Besides various of the favorite songs, the crowd was led in the singing of the "Pilgrims' Chorus" and "The Heavens Are Telling." There was a quickly perceived atmosphere of mass co-operation in the big gathering and the community music campaign was given a distinct impetus.

K. S. C.

#### Charles Harrison Resigns as Church Soloist

Charles Harrison, tenor soloist at the Fifth Avenue Brick Presbyterian Church for the last four years, has resigned and will relinquish his position on May 1. Mr. Harrison has taken this action that he may devote his entire time to concert and phonographic work, which has interfered to some extent with his work at the Brick Church.

DULUTH, MINN., Jan. 22.—One of the active musical organizations of Duluth is the Apollo Club, which was organized in January, 1913, with a membership of thirty young business and professional men, for the purpose of studying and giving male choruses. The first director was George H. Madison, now of Newark, N. J., and under his leadership the plan of an annual spring and fall concert was evolved.

After Mr. Madison left Duluth the direction of the club was taken by Faith

Helen Rogers, director of the choir of Pilgrim Congregational Church, and two successful concerts were given under her leadership.

This season, under the direction of Fred C. Bradbury, the club gave the "Messiah," with local soloists and a chorus of 150 voices. Rehearsals are now under way for the production of "Elijah" in the spring, with a chorus of 200 voices. Officers of the Apollo Club are: President, Dr. Frank W. Spicer; vice-president, Joseph Sund; secretary, Louis Junker; treasurer, H. L. George.

#### PROGRAM OF BECKER SONGS

Pianist's Compositions Heard at Mme. Buckhout's Musicales

A program of works by Gustav L. Becker, with the composer at the piano, was given at the home of Mme. Buckhout, on Tuesday evening, Jan. 18. The artists appearing were Mme. Buckhout, soprano; Gustav L. Becker, pianist, and James Bowe, violinist, who presented a delightful program, which included the "Like a Beautiful Bird," dedicated to Mme. Buckhout.

The offerings were as follows:

Fest March, Prelude in C, Two Minuets, Mr. Becker. "Love's Flitting," Lullaby, Mme. Buckhout. Romanza in F, Messrs. Bowe and Becker. Two Mazurkas, Gavotte in G, Mr. Becker. "Baby's Song," "Nightingale," Mme. Buckhout. "Dedication," Reverie (Transcription, Macdowell-Becker), Messrs. Bowe and Becker. "Incomplete," "Thou Would'st," Mme. Buckhout. Evening Reverie, "Sounds from Northland," Etude Brilliant, Polonaise in E, Valse Amabile, Mr. Becker. "Was Ist Die Blume," "Like a Beautiful Bird," Mme. Buckhout.

#### Friedberg Recital a Notable Event in Calendar of Lincoln, Neb.

LINCOLN, NEB., Jan. 20.—One of the notable recitals of the season was that given at the Temple Theater last evening by Carl Friedberg, pianist, under the local management of Director Willard Kimball of the University School of Music. Mr. Friedberg played to a very eager and enthusiastic audience, which recalled him time after time. The program, which included Beethoven's Thirty-two Variations in C Minor, "Moonlight" Sonata, Schumann's Symphonic Etudes, a Chopin group and numbers by Schubert and Liszt was played in a superb manner. Among the extra numbers granted were a Chopin Valse and a Danse by Debussy.

H. G. K.

#### Didur's Daughter to Enter Concert Field

Eva Didur, the talented daughter of Adamo Didur, the basso of the Metropolitan Opera Company, is about to enter the concert field and will shortly appear in recital in New York City.

#### SINGERS' CLUB CONCERT

New York Organization Proves Its Worth in Initial Private Appearance

The Singers' Club of New York gave its first private concert at Æolian Hall on Thursday evening of last week before a large audience, which was evidently delighted with its choral work, as well as the singing of the solo performers. G. Waring Stebbins was the conductor. Marie Stilwell, contralto, and Albert Parr and Frederick Vettel, club tenors, were the assisting artists, with Mrs. G. Waring Stebbins presiding at the piano and Ralph Grosvenor at the organ.

The club, a male chorus, sang H. J. Stewart's "Rise, Sleep no More," "In Absence" and "On the Sea" of Dudley Buck, two in *memoriam* songs, "Knowledge," Clarence Robinson, and "Bugle Song," Charles B. Hawley; Heinrich Zollner's "Night Song," Z. Kremer's "Hymn of Faith," and a group by H. Walford Davies, A. M. Storch and Franco Leoni. "The Brownies" of Franco Leoni was a fine bit of unison singing, spirited and artistically shaded. The audience demanded a repetition of this number.

Miss Stilwell was heard in "Amour, viens aider" from "Samson and Delilah" and a group of songs by Gertrude Ross, Winter Watts, Arthur Hartmann, and Coleridge-Taylor. Her excellent contralto voice and intelligent interpretations won much applause. Mr. Parr sang the "Bohème" tenor aria with telling effect. The *a cappella* singing of the chorus left a few things to be desired, but any present shortcomings will probably be eliminated at future hearings. The concert was certainly enjoyed by a large gathering.

H. B.

#### New Musical Organization in Brooklyn

A new organization in Brooklyn is the Dyker Heights Musical Society, which has begun with a large membership now devoting itself to an initial concert at the club house, at Thirteenth Avenue and Eighty-sixth Street, on Jan. 22.

Dalton Baker, the English baritone, recently gave a concert in Toronto, where he is now living.

### AMERICAN TENOR IN NOTABLE PROGRAM

#### George Harris, Jr., Presents Unhackneyed Numbers with Refinement of Art

George Harris, Jr., the American tenor, who has absented himself from the New York recital stage for some time, reappeared in Æolian Hall on Thursday afternoon of last week, offering a program remarkable for its musical interest. It contained an interesting Schubert group (including the lovely "Das sie hier gewesen" that singers are just beginning to discover), two arias from Gluck's "Iphigénie en Tauride," another from Bruneau's "L'Attaque du Moulin," lyrics by Guedron and Chausson, a set of Russian songs by Grehaninoff, Borodine and Rachmaninoff and numbers in English by Loewe, Grainger, Clayton Johns and Roger Quilter.

Since he was last heard here, Mr. Harris has improved. His singing is better, his voice being steadier and rounder in the quality and body of tone. In delivery and interpretation his performances likewise reveal far greater authority and certainty of emotional publication not to speak of a genuine sense of style. There was the proper differentiation of manner between the German, French and Russian songs. He sang Gluck with repose and distinction and made the Bruneau operatic air sufficiently compelling, between the two giving the Guedron "Aux plaisirs" and Chausson's "Papillons" with such delicacy of effect as to win a repetition in each case. And he entered well into the sombre spirit of the Russian songs (he gave them in the original language) of which Borodine's "The Sea" proved the best—and, indeed, a magnificent number.

Mr. Harris's audience was large and it greeted him most cordially. His progress must, indeed, be considered gratifying, as he is an artist of resource and intelligence. Camille Decreus accompanied him efficiently.

H. F. P.

#### A Source of Keen Enjoyment

To the Editor of MUSICAL AMERICA: Inclosed find money order. MUSICAL AMERICA is always a source of keen enjoyment to me.

Best wishes for 1916.

Cordially,

HELEN M. WOHLSEN.

Lancaster, Pa., Jan. 16, 1916.

## SASCHA JACOBSEN

### VIOLINIST

"Some day Sascha Jacobsen may be a second Serato."—Max Smith in NEW YORK PRESS.  
Exclusive Direction: Musicians' Concert Management, Inc. 1 West 34th Street, New York.



## HARTFORD HAS TYPICAL "KREISLER AUDIENCE"

Fills Theater to Hear Famous Violinist in Concert with Philharmonic

HARTFORD, CONN., Jan. 18.—The Hartford Philharmonic Orchestra gave its second concert of the season at Parsons Theater, Jan. 13, with Robert H. Prutting, conductor, and Fritz Kreisler as soloist. This was probably the most brilliant concert in the history of the orchestra. The house was crowded at the public rehearsal in the afternoon, while at the evening performance standing room was sold as well as seats on the stage back of the orchestra.

The full program was played at the afternoon rehearsal and Mr. Kreisler added an encore in response to the enthusiastic applause. The orchestral numbers were Dvorak's "New World" Symphony, two Debussy piano pieces, "Reverie" and "Arabesque," arranged for the orchestra by Mr. Prutting, and the Tchaikowsky Caprice on Italian themes. Mr. Kreisler played the Mendelssohn Violin Concerto with the orchestra and the following numbers with piano accompaniment: "Indian Lament," Dvorak-Kreisler; "Viennese Popular Song," arranged by Kreisler, and "Caprice Viennois," Kreisler.

Responding to prolonged applause, Mr. Kreisler played the Chaminade-Kreisler "Spanish Serenade" and the Kreisler "Liebsfreud." He was excellently accompanied at the piano by Carl Lamson. The work of the orchestra was of a high order and the accompaniment in the concerto was most creditable. T. E. C.



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## LONG ISLAND CHORUS APPEARS IN SCENES FROM "DER FREISCHÜTZ"



Foster Choral Club and Pupils of Fay Foster, in a Scene from the Weber Opera "Der Freischütz"

HEMPSTEAD, L. I., Jan. 22.—The concert by the members of the Foster Choral Club and the pupils of Fay Foster, given on Jan. 14 in the Municipal Building, presented a program that displayed a wonderfully even degree of excellence and which would have been a creditable performance for professionals. Offerings from French, German and Italian compositions were given, and the American composers had a conspicuous place on the program.

The concert ended with two scenes from Weber's "Der Freischütz," given in costume and with appropriate scenery. The instrumental accompaniment included piano, violin, cello, clarinet and flute.

The program given was as follows:

### OPERATIC ARTISTS JOIN IN NEW HAVEN RECITAL

Matzenauer and Ferrari-Fontana Appear  
in Steinert Course—New Haven  
Composer's Quartet Heard

NEW HAVEN, CONN., Jan. 19.—With the kind permission of the weather, the much postponed first Steinert Concert, with Margarete Matzenauer and Ferrari-Fontana, both of the Metropolitan Opera House, as the attraction, took place last evening in Woolsey Hall before a fair-sized audience. The program contained, among other numbers "Elizabeth's Prayer" from "Tannhäuser" and duets from "Tosca" and "Otello," as well as the usual groups of varied songs.

By far the most artistic was the singing by Mme. Matzenauer and Signor Ferrari-Fontana of the duet from "Tosca," which was so splendidly given that the enthusiastic audience demanded and received a repetition. Mme. Matzenauer included among her songs in English Cadman's charming "From the Land

Duet, "A May Morning," Luigi Denza, Madeleine Bailey, Helen Aldrich. Two Songs from "A Child's Garden of Verses," Ethelbert Nevin, Mildred Parsons. Aria, "One Fine Day," from "Madama Butterfly," Puccini, Grace Forman. Largo, Handel, Lou Stowe. Cello Obligato, Mr. Worth. "Flower Rain," Edwin Schneider, Mrs. Dorothy Strachan. Aria, "Amour, viens aider" from "Samson and Delilah," Saint-Saëns, Mrs. Oneita L'Africain. Duet, "Every Flower," from "Madama Butterfly," Puccini, Pauline Jennings, Addie Tydemann. Aria, "Mi chiamo Mimì," from "La Bohème," Puccini, Mrs. Maude Stoffel. "One Golden Day," Fay Foster, Pauline Jennings. "Her Rose," C. Whitney Coombs, Prayer, from the opera "Boris Godunow," Moussorgsky, "Life Lesson," Ethelbert Nevin, "Louisiana Lullaby" (by request), Fay Foster, Foster Choral Club. "Ah, Love, But a Day," Hallett Gilbert, Marion Geer. Minuet, "La Phyllis" (in costume), Hallett Gilbert, Madeleine Bailey. "Morgen," Richard Strauss, "Zueignung," Richard Strauss, Addie Tydemann. "Ave Maria," Bach-Gounod, Mrs. Mattie Powell Fawcett, Violin Obligato, Mr. Seifert. "Oh

Heller Tag," by Tchaikowsky, Kathryn Skidmore. "I Shall Awake," A. Walter Kramer, Mary Reed. Excerpt from the opera "Der Freischütz" (in costume), Weber, "Agathe," Pauline Jennings. "Annchen," Mrs. Maude Stoffel, Chorus of bridesmaids, the Misses Aldrich, Bailey, Forman, Geer, Matthews, Stowe, Skidmore, Tydemann, Mrs. Sieber, Mrs. Strachan, Evelyn Parsons, Mildred Parsons.

The members of the Foster Choral Club, Fay Foster, conductor, are:

Helen Aldrich, Madeleine Bailey, Mrs. Mattie Fawcett, Grace Forman, Marion Geer, Pauline Jennings, Mrs. Oneita L'Africain, Ina Mathews, Louise McKee, Lou Stowe, Mary Reed, Mrs. Jessie M. Sieber, Kathryn Skidmore, Mrs. Maude Stoffel, Mrs. Dorothy Strachan and Addie Tydemann.

Mrs. Emilie Denham is president of the Choral Club, and Mrs. M. B. Fawcett secretary and treasurer.

of the Sky Blue Water" and Cyril Scott's "Lullaby," both convincingly sung. Ferrari-Fontana's "Cielo e Mar" from "Giocanda" brought forth prolonged applause, and his delightful singing of Gabriele Sibella's "O, Bocca Dolorosa" was truly an inspired piece of work that will not soon be forgotten here.

In spite of the fact that the Kneisel Quartet chose one of the coldest evenings of the year here for its concert, its ever-faithful followers and admirers assembled in considerable number in Lampson Lyceum, Monday evening, to listen to quartets by Brahms and Beethoven and one by a local composer in the person of David Stanley Smith. This was the first hearing of the work in this city. Although it was cordially applauded, it seemed to make but a slight impression on the audience. Perhaps it lacked inspiration. At any rate, the program, with a work of this kind, was greatly unbalanced. The Kneisels did full justice to all the numbers, particularly Beethoven's.

Dr. Horatio W. Parker, dean of the Yale School of Music, gave an interesting lecture on "Italian Folk Songs" at St. Paul's Neighborhood House, assisted by Susan Dyer, violinist, and Nancy Goodyear, contralto.

At a recent meeting of the Yale Corporation at Yale University, David Stanley Smith, formerly assistant professor in the theory of music at the Yale Music School, was made a full professor at the same institution. A. T.

Mme. Chilson-Ohrman in Southern Tour  
of Oberhoffer Forces

Following Mme. Chilson-Ohrman's success as soloist with the Minneapolis Symphony Orchestra in Minneapolis, Jan. 10, she has been engaged as soloist at Memphis, Tenn., Feb. 14, and at Birmingham, Ala., Feb. 16. This is Mme. Ohrman's second appearance this season at Memphis. On Nov. 2 Mme. Ohrman opened the Beethoven Club concert series.

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## UTICA RESIDENTS MAKE CITY MUSIC CENTER OF ITS SECTION

Community Has Strong Organizations, Good Auditoriums, Successful Conservatory and Many Gifted Musicians—Visiting Artists of Eminence Brought in Concert Courses—"Observer" Music Department Gives Impetus—Eisteddfod an Annual Event

UTICA, N. Y., Jan. 22.—That Utica is a musical center of prominence is a fact that has been established for years, and its musical activities of late have been so numerous and of such excellence that due attention is being accorded by both the public and the press of this city. The present season is proving one of the most active and successful of recent years. The various musical organizations as well as individuals of this city are busily engaged in bringing artists of national reputation for appearances in recitals and concerts, and the public is responding by supporting these efforts, and good audiences are the rule.

Utica is a city possessing several good theaters and excellent halls, together with a State Armory with ample seating capacity, all adapted to the presentation of high-class concerts. The ballroom of Hotel Utica is also proving a place where many excellent concerts are given. One of our daily papers, the *Utica Observer*, is devoting several columns each week to matters of general musical interest in this vicinity, and other papers are considering opening up departments of this kind.

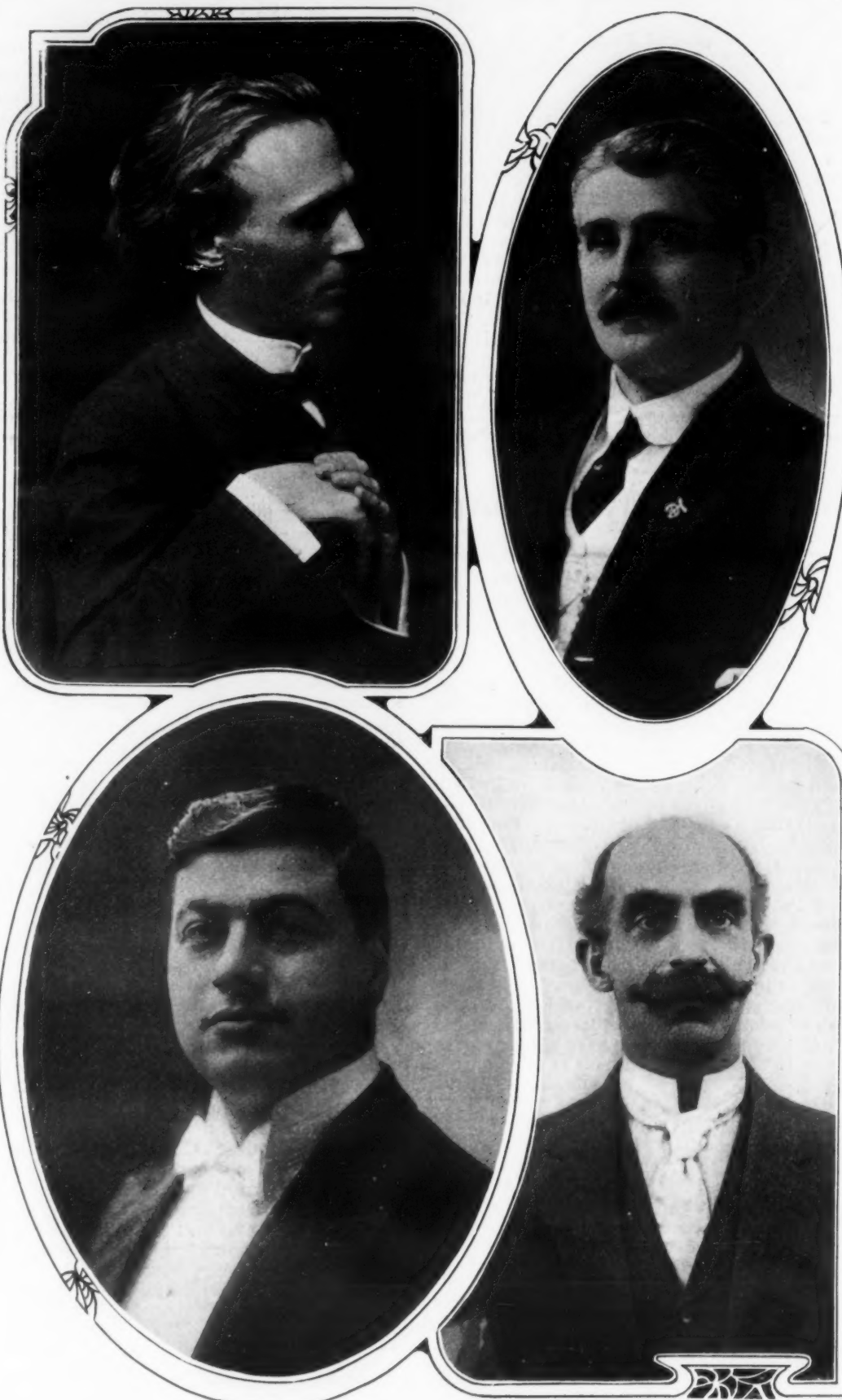
### Local Organizations

Of the several local musical organizations whose activities are worthy of mention, the B Sharp Musical Club, the Haydn Male Chorus and the Utica Philharmonic Society are perhaps the most prominent. Each of these organizations, together with the manager of the Sempie Concert Course, is responsible for the appearance this season in Utica of many artists of national prominence. Among those who have been brought here this season are Mme. Fremstad, David Hochstein, the Russian Symphony Orchestra with Florence Hinkle as soloist, Ignace Paderewski, Mischa Elman, Henri Scott, Mary Jordan, Lois Ewell, John Barnes Wells, Arthur Middleton and José Mardones. Other artists who are scheduled to appear here this season are Pablo Casals, the New York Philharmonic Orchestra with Josef Stransky, conductor, and Ernest Schelling, soloist; Dan Beddoe, Lucy Marsh, Elsie Baker, David Sapirstein, Francis Macmillen, Paul Reimers, Christine Miller and Paul Althouse are also to appear later this season. Rodolfo Fornari, Carmelita Wilkes, Malvina Ehrlich and Karel Havlicek appeared in concert under the auspices of the Woman's Relief Corps on Jan. 17 and 18 in the ballroom of Hotel Utica.

### Annual Music Contest

An annual event of musical interest in this city is the Eisteddfod, given under the auspices of the Cymreigyddion Society of Utica. These events take place usually at the Armory on Dec. 31 and Jan. 1 of each year and consist of a series of contests in solo instrumental, vocal and choir work, together with literary contests, oratory, etc. These events are primarily arranged for the benefit of the Welsh people of this vicinity, but contestants of other nationalities are allowed to participate. Valuable prizes are awarded to the winners of the various contests by judges selected by the Cymreigyddion Society.

This city is also fortunate in the presence of the Utica Conservatory of Music, which was founded in 1889 by Louis Lombard, since which time this institution has enjoyed continuous success and has graduated many prominent students. Nearly four hundred pupils are now enrolled in the various departments of study which this conservatory offers its students. Alfred H. Jay and Johannes Magendanz are the managing directors of this institution, and under their direction the conservatory is enjoying its most successful year of existence. Mr. Jay is a tenor soloist with wide experience as a successful teacher, while Mr. Magendanz is a concert pianist of ability, and



Above, on Left: Johannes Magendanz, Concert Pianist, and One of the Managing Directors of Utica Conservatory; on Right: Edward Lloyd, Tenor; Below, on Left: Frank P. Cavallo, Basso; on Right, Alfred H. Jay, Tenor, and One of the Managing Directors of Utica Conservatory

as a teacher he has been very much sought in this country, following his success in Germany, where he taught and played in concert. The remaining members of the conservatory faculty are all very proficient in their respective branches of work.

### Private Teachers

In addition to this faculty there are many excellent teachers of voice and instrument, and they are developing the talent of many hundreds of musical students of Utica and vicinity.

Edward Barrow is a prominent tenor soloist and he devotes much of his time to teaching voice and conducting choruses in several places in the vicinity of Utica. In this work he has been very successful. Prior to his coming to this city, Mr. Barrow has appeared in oratorio, recital and concert in many of the larger cities of England and the United States, and in festival in Syracuse, Worcester, Paterson and other Eastern cities. Mr. Barrow has appeared as soloist with many of the symphony orchestras of our larger cities.

Several prominent singing organizations of this city have reached a high degree of efficiency. Notable among these may be mentioned the Haydn Male Chorus, which was the recent winner of the \$500 prize furnished by the Cymreigyddion Society at its annual Eisteddfod. The Haydn also did very creditable work at a recent Eisteddfod at Pitts-

burgh, where they sang to a very enthusiastic audience. This organization has been in existence for many years and has contributed much of its talent to charitable concerts and to many affairs of public interest.

### Soloists in Chorus

As a singing organization, the Haydn have never been more efficient than at present, under the capable direction of John G. Thomas. It numbers many soloists among its members, one of the most popular being Edward Lloyd, who is the possessor of a remarkably fine tenor voice. As a soloist, Mr. Lloyd has won distinction by reason of his fine lyric quality and wide range, his pleasing personality and gracious manner. John G. Jones is president of this organization and John B. Foulkes has been the efficient manager for many years.

The Utica Philharmonic Society is a successful organization of mixed voices, and combines the former Utica Male Chorus and the Cecilian Ladies' Chorus. Its director is Prof. Samuel Evans, and R. D. Spencer is president and general manager. The members of this society are busily engaged preparing for the production of "The Messiah," which is to be given late this month with Dan Beddoe as one of the soloists.

The B Sharp Musical Club is a very prosperous club, composed of more than six hundred women of Utica and vicinity, to whom much credit is due for their

musical activities, which have extended over a long period of years. At a recent meeting it was decided to incorporate the organization, and this detail will be completed shortly. The president is Mrs. William B. Crouse, a woman of executive ability, who has been most successful in promoting musical affairs in this city. Gertrude Curran is corresponding secretary and Mary Merwin is recording secretary. There are over eighty active members who are capable of participating in recital and concert work, and among this number are many of the leading musicians and vocalists of the city. The associate members number more than five hundred and they assist in rendering successful the various enterprises of the organization.

### Leading Quartets

Utica has its full quota of soloists, quartets, choirs, etc., and it is possible to mention but a few of the more prominent of these here. The Schubert Quartet is one of our prominent singing combinations and it consists of Elliott H. Stewart, first tenor; Thomas E. Ryan, second tenor; A. Spencer Hughes, first basso, and Frank P. Cavallo, second basso. The Westminster Quartet is a mixed quartet of excellent standing and its members are Elliott H. Stewart, tenor; Bertha Deane Hughes, soprano; Florence A. Debbold, contralto, and Frank P. Cavallo, basso.

Frank P. Cavallo possesses one of the excellent voices of this city, and on the evening of John C. Freund's recent address here he sang two numbers which were enthusiastically received.

Mr. Cavallo is a man of delightful personality and easy manner, with ample physical qualifications to produce a tone of great volume, and yet his control is so perfect that he produces the *pianissimo* tones with artistic precision, and he never fails to delight his audience. He sang an important rôle in "Aida" during the musical festival given under the auspices of the B Sharp Club three years ago in this city. Others in that same cast included Leo Slezak, Frances Alda, Arthur Middleton, and Christine Miller. Another local singer participating at that time was Henry W. Rowley, baritone, who sang with much credit to himself and to the organization under whose auspices the festival was held. Press notices from various cities speak most favorably of Mr. Cavallo's artistic work. In Denver, Pittsburgh, Erie and other cities where he has appeared as soloist with prominent musical organizations, he has received high praise.

### Chamber Music Recitals

Last season Mr. Cavallo instituted a series of chamber recitals which were given in the ballroom of Hotel Utica, and these were well attended and artistically successful. The participants were local musicians of ability, Mrs. Sumner B. Coggeshall, violinist; Richard Muller, cellist, and Thomas E. Ryan, pianist. Mr. Cavallo gives freely of his talent and it is gratifying that as an artist he is appreciated in his home city.

Another quartet of mixed voices which is attracting favorable attention locally is composed of Mrs. Hugh T. Owen, soprano; Edna May Robins, contralto; Arthur O'Hanlon, tenor, and Henry W. Rowley, baritone. Its work is of a high order.

W. A. SEMPLE.

### Hearty Welcome Given Arthur Middleton at Hamilton (Ohio) Recital

HAMILTON, OHIO, Jan. 22. — The Stevenson-Hull concert course closed on Monday evening, Jan. 17, with the song recital of Arthur Middleton, bass of the Metropolitan Opera Company, in a program that drew the greatest enthusiasm from a large audience. An interesting German group, of Schubert and Kaun songs, the "Largo al Factotum" from the "Barber of Seville," and a group of English songs gave Mr. Middleton play for his dramatic gifts. Mr. Middleton brought with him as accompanist Edgar Nelson of Chicago, who added a Chopin Nocturne and some Grieg pieces to the other delights of the program. The concert series, which closed with Mr. Middleton's appearance, was arranged by Cora Stevenson and Nell Millikin Hull, who are abundantly living up to the slogan they have set of "Greater Music for a Greater Hamilton."

### Tollefsen Trio to Play at University of Virginia

Arrangements have been made by Maurice & Gordon Fulcher for a special engagement of the Tollefsen Trio at the summer session of the University of Virginia, July 7. The Tollefsens will be one of the feature attractions of the artist series arranged for the summer visitors at the Virginia University.



## LARGE HOUSES FOR HERTZ'S ORCHESTRA

But Audiences Seem to Relish  
Classic Program Less than  
Lighter Works

Bureau of Musical America,  
1101 Pine Street,  
San Francisco, Jan. 18, 1916.

ALFRED HERTZ continued his series of symphony triumphs at the Cort Theater on Friday and Sunday afternoons, playing to a Friday audience that filled all but the upper boxes of the theater and to all that the house would hold at the popular-priced repetition. The program:

Symphony, G Minor (Kochel 550), Mozart; Concerto, D Major, Op. 61, by Beethoven, with Louis Persinger as soloist; Tone Poem, "Don Juan," Richard Strauss.

Following the Dukas dance poem, the Grainger song settings and the "Scherzade" Suite of the previous week, the symphony and the concerto seemed slow and ponderous by contrast, and the circumstances that the bigger classic music did not "go" as well as the lighter and brighter forms simply serves as an illustration of the point previously made that our public has still some progress to make in its appreciation of the old masters.

Conductor Hertz read Mozart with great care, and, beautiful as was the music, sighs that seemed to denote relief were mingled with the sighs of ecstasy at the close. Oh, yes, we like our Mozart! But it is Percy Grainger that the town is talking about.

Mr. Persinger played the concerto in inspired and inspiring manner. The orchestral work was all that could be desired, perfect understanding between soloist and conductor resulting from careful and adequate preparation.

The Strauss tone-poem revealed the orchestra in its best mood.

Maud Powell, returned from a successful Hawaiian tour, gave a recital for the Music Section of the Oakland Teachers' Association in Oakland's new Auditorium Opera House last night. Her pro-

gram included Wieniawski's Concerto in D Minor and Beethoven's Sonata No. 2, the piano part in the latter number being played by Arthur Loesser.

The San Francisco Quintet Club began a new series of concerts last Wednesday evening, playing Mozart's Quartet in D Major (Kochel 285); Schumann's Quartet, Op. 1, No. 3, and Sgambati's Quintet, Op. 4. The musicians in this club are:

Louis W. Ford and Emilio Rossette, violins; Clarence B. Evans, viola; Victor de Gomez, cello; Gyula Ormay, piano, and Elias M. Hecht, flute.

Vladimir Shavitch, the husband of Tina Lerner, is at the head of the Shavitch-De Grassi-Bem Trio, which has just completed its first series of concerts and promises another. He is a solo pianist of high ability and a master in ensemble playing.

Signor De Pasquali, husband of the well-known soprano, has offered the San Francisco Board of Supervisors \$100 a day for the new municipal auditorium on a three months lease to begin April 15. He is planning to present grand opera there at prices ranging from 10 to 75 cents. No action has yet been reached in regard to the offer.

THOMAS NUNAN.

## GRAVEURE'S PORTLAND RECITAL

Baritone Repeats Sensational Success  
He Made at Maine Festival

PORTLAND, ME., Jan. 12.—In October, 1915, Louis Graveure made a sensational debut before an American audience at the Maine Music Festival, coming to Portland from New York over night to take the place of Emilio de Gogorza, who was suddenly indisposed. He received a great ovation, and was acclaimed one of the foremost living baritones. Since then he has sung in New York and other large cities with equal success, amply justifying the judgment of Portland people. On Monday he returned to Portland to give a song recital under the direction of William R. Chapman and the Portland Festival Chorus. He received a warm welcome, and more than sustained the reputation he had made at the Festival. He has great charm of manner and a resonant voice of appealing quality. His vocal technique and enunciation are marvelous. In fact, his English songs were so clear as to give color to the rumor that he is of English birth.

Opening with the aria, "Eri Tu," Verdi, his program was made up of songs by Schubert, Old English songs, numbers by Bemberg and a group of modern English. It was a most artistically arranged and satisfying program, and the applause was so enthusiastic that the singer several times had to repeat a number. He was recalled again and again after each group and as an extra sang by request "It Is Enough" from "Elijah," with Mr. Chapman at the piano. This immensely pleased the audience, for Mr. Chapman is very popular in Portland.

Mr. Francis Moore was at the piano in the other numbers and played most acceptably. A. B.

Harris Pupils Sing at Charlotte (N. C.)  
Recital

CHARLOTTE, N. C., Jan. 21.—A song recital was given by the pupils of John George Harris at his studio on Thursday evening, Jan. 20. Veatress Weir, soprano, sang Bischoff's "Summer Wind" and Schubert's "Du bist die Ruh." Rosa Butt, soprano, sang Hawley's "To You," the Ward-Stephens "Rose's Cup" and Chadwick's "Du bist wie eine Blume." Robert F. Wakefield, tenor, sang Walter Lewis's "Dear Heart of Mine." Mary Essie Morton, soprano, sang Nutting's "Sing, Sing, Birds on the Wing." Daniel Mason, tenor, sang "My Little Pretty One," an old English song and di Capua's "O sole Mio." Eloise Dolley, soprano, sang Slater's "Eve, and a Glowing West." Mr. Harris accompanied.

## KUNWALD EXEMPLAR TO DAYTON STUDENTS

School Orchestra Players Gain  
Inspiration from Concert  
of Symphony

DAYTON, OHIO, Jan. 21.—The Cincinnati Orchestra under Dr. Ernst Kunwald, gave the fifth concert of the Sixth Symphony Season at the Victoria Theater before a large and very interested audience, under the local management of A. F. Thiele's direction. Mr. Thiele invited the 150 boys and girls of the Public School orchestra, under Conrad Yahreis and some twenty-four boys and young men of the St. Mary's College Orchestra to be his guests.

No more attentive listeners were in attendance than these ambitious young musicians and they were inspired and encouraged by the brilliant performance of the orchestra under Dr. Kunwald's leadership. The program included:

"Rustic Wedding Symphony," Goldmark; Polonaise, Liszt; "Valse Triste," Sibelius; a solo for harp by Tournel, and Blue Danube Waltzes, Strauss.

Joseph Vito of the orchestra was the soloist and gave a fine performance of the harp numbers. Dr. Kunwald and his men were obliged to respond to encores.

The one sad note in the brilliant evening to many was the fact that Superintendent E. J. Brown of the Public Schools, through whose efforts music has taken its rightful place there, passed away on that day after an illness of short duration. The public school orchestra was very near to his heart and one of the last acts of his life while ill was to request his secretary to write a note of appreciation to Mr. Thiele for giving the boys and girls of the school orchestra the splendid opportunity of hearing a real symphony orchestra. Ill as he was, he was much interested and planned for some of the teachers to attend the concert with the children who were prepared through talks given by Mr. Yahreis to listen intelligently to the program.

Mischa Elman, the famous violinist, visited Dayton for the first time on Tuesday, giving a most attractive concert at Memorial Hall, under the auspices of the Civic Music League. He was ably assisted by Walter Golde, a musicianly accompanist. As this was the twenty-fifth birthday anniversary of Mr. Elman, the board of directors of the League gave him an informal supper and reception after the concert at the Dayton Club. Rev. Dr. Lefkowitz presided and there were short addresses made by City Manager Waite and others.

"SCHERZO."

## DANCED AMERICAN BALLET

Pavlowa Gave New York Dance-Drama  
by Washington Woman

At the Forty-fourth Street Theater on Friday afternoon, Jan. 7, Mme. Anna Pavlowa demonstrated the effectiveness of black and white in stage settings when she danced the new ballet, "L'Ecole en Crinoline," arranged by Mrs. Christian Hemmick of Washington, and performed to Chaminade music.

Three weeks ago "L'Ecole en Crinoline" had its first public appearance at Washington, when it was given by the Pavlowa Ballet Russe in connection with the Boston Grand Opera Company. The originality of imagination displayed and the deft touches of humor caught the liking of both Washington and New York audiences. Mrs. Hemmick is at work now on another dance-play for Mme. Pavlowa, "The Man in the Moon," which is said to be humorous in character.

Mrs. Hemmick, who is prominent in Washington society circles, has written

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and produced a number of pageants, musical spectacles and plays, but "L'Ecole en Crinoline" is her first serious production for the professional stage.

## SALT LAKE HEARS "MESSIAH"

Splendid Performance of Oratorio by  
Utah Chorus

SALT LAKE CITY, UTAH, Jan. 3.—On New Year's Day, the Salt Lake Theater was the scene of the second annual performance of "The Messiah" by the Salt Lake Oratorio Society. The concert was a noteworthy success, the society giving evidence of true artistic development. Much credit is due to the earnest endeavor of Musical Director Squire Coop. The orchestra of thirty-five musicians, with Arthur Freber, concertmaster, gave splendid support to both chorus and soloists, under the baton of Squire Coop.

The soloists were all well received and acquitted themselves with distinction. They included Willard Andelin, basso; Mrs. Fay Loose Stiehl, soprano, of Provo; Mrs. Edna Lamb Williams, contralto, and Farquhar Murray, tenor, of Denver. Z. A. S.

Columbus Audience Sees Great Advance  
in Art of Mischa Elman

COLUMBUS, OHIO, Jan. 21.—Mischa Elman was the great attraction of the first month in the new year in Columbus. Mr. Elman came in the Quality Series managed by Kate M. Lacy and he proved to be an almost sensational artist. Several years ago, when Mr. Elman was heard here, he was thought to be a really great violinist then, but he has grown so much in artistic stature since that time that those who heard him then and also heard him at his recent appearance here feel that there is no comparison between then and now in regard to the finish of his playing. E. M. S.

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## Dalmorès a Firm Believer in America's Musical Future

**Famous French Tenor Expects to Give Practical Proof of His Faith by Settling Here When the War Is Over—His Concert Programs to Include Songs in English—The Singer as Pianist**

Chicago, Jan. 20, 1916.

TEN years have passed since Charles Dalmorès, the eminent French tenor, first came to America, and in that time he has become one of the most conspicuous figures in the operatic world and has firmly established himself in this city with lovers of music.

Last week when I visited him in his rooms at the Auditorium Hotel, he had just finished practising some of the Brahms Daily Exercises, Op. 51, for piano, and on his music rack I also found the Bach inventions and other technical works which he studies. He is very fond of the piano.

"Show me how you practise the Brahms," and he began playing some of them for me. I found that he has great aptitude for piano playing. His hands are muscular and well developed and I gave him some hints which Godowsky, in turn, gave me, as to the position of the hands. "Thank you for a free lesson," said Dalmorès after the demonstration.

"Hammerstein engaged me direct from the Royal Opera at Brussels, for his Manhattan Opera House, where, as you know, I sang for five years before coming to Chicago," said the tenor. "I am naturally very fond of French opera, but do not believe in confining myself to one repertoire alone. I am preparing a comprehensive list of songs for my concert tour, which will begin after the opera closes, and many songs in English will be included. I am studying English diction diligently, because I want to know exactly what I am singing—not like so many singers who interpret their songs without thoroughly understanding the texts.

"I served my country as a soldier before I came back to America this year, and it would be useless for me to go back now," Mr. Dalmorès remarked when questioned about his return to Europe. "Why not become an American citizen? That is in the future. You see, I have



—Photo by Matzene

Charles Dalmorès, the Famous French Tenor of the Chicago Opera Company

property both in France and Switzerland, and, when the war is over, I intend to sell it and then come to America for permanent residence. I am convinced that there is a great future here for everything in music."

Scattered around the tenor's apartment, on tables and on his piano, were all kinds of expositions of vocal methods and kindred books, as well as many opera scores, for, though he has gone far in his art, he never ceases to study.

Dalmorès' recent success as *Spakos* in Massenet's "Cléopâtre" was one of the high points in that opera's first production in America, and it was one of the finest characterizations which the Chicago Opera Company has brought forth this year. Dalmorès not only sang the music with authority and art, but showed a wonderful dramatic sense in his portrayal, and incidentally in the artistic costuming of the part.

Every morning Dalmorès is seen on the Boulevard taking his "constitutional"

and every evening, when not at the Opera, one may find him enjoying his favorite pastime of dancing the tango. He is a most welcome guest at all the society dinners and dances.

Hoffmann, Siegmund, Wilhelm Meister, Nicias, Samson, Parsifal, Don José, Faust and Spakos, sung in the original languages, have been some of the tenor's favorite rôles this season and clearly show his wonderful versatility—splendid artist that he is! Now, on the concert platform, Charles Dalmorès will continue to uphold his exalted position among the singers of the day who are also real musicians. His first song recital is announced for Feb. 6 at the Blackstone Theater.

MAURICE ROSENFELD.

### LUCY MARSH HEARD IN TROY

**Sings with Vocal Society Under Mr. Stein's Leadership.**

TROY, N. Y., Jan. 13.—The Troy Vocal Society presented a varied and delightful program last night at Music Hall with the opening concert of its fourth season, under the direction of Christian A. Stein. Stewart's "Song of the Camp" was given with martial spirit, with Joseph Delakoff, singing the incidental baritone solo. "The Musical Trust," Hadley, had to be repeated. The Troy Conservatory Orchestra accompanied the chorus and also played a "Lullaby," composed by Director Stein. Mr. Stein's work in conducting the chorus was admirable.

Lucy Marsh, soprano, increased her popularity with Trojan music-lovers by her excellent work. Her first group of songs was given in clear, vibrant tones and for an encore, "A Star," by Rogers, was sung. Neidlinger's "Memories" was sung by Miss Marsh with rare sweetness and her "Villanette," by Dell'Acqua, was a brilliant number full of technical display. "My Hero," from the "Chocolate Soldier" and the "Italian Street Song" from Victor Herbert's "Naughty Marietta" was sung with the chorus. William L. Glover was accompanist for the soloist and society. W. A. H.

### CONCORD COMPOSER HEARD

**New Hampshire Philharmonic Orchestra Plays Work of Conductor**

CONCORD, N. H., Jan. 15.—The second symphony concert of the series being given by the New Hampshire Philharmonic Orchestra, Carlyle W. Blaisdell, conductor, had additional interest for music-lovers in the playing of one of the youthful conductor's own compositions, the Concert Waltz, No. 2. He was accorded an ovation by the large audience present. Mr. Blaisdell comes rightfully by his musical talent, as he is a son of the late Henri G. Blaisdell, one of the best known among New Hampshire musicians.

Two movements from the Schubert "Unfinished" Symphony, the Bloch "Poetic Suite" and compositions by Donizetti and Eilenberg were given a spirited reading. Evelyn Blair Kinsman, soprano of Boston, was the soloist of the afternoon, displaying a fine voice and charming stage presence. An aria from "Aida" and a group of English songs were her offerings. Ada M. Aspinwall at the piano gave additional reason for the opinion which places her among Concord's leading musicians.

**Spalding Soloist at Final People's Symphony Concert**

Albert Spalding, the violinist, will be soloist at the last of this season's People's Symphony Concerts, on the evening of Thursday, Feb. 3, at Carnegie Hall. Mr. Spalding will play the Beethoven Concerto. The orchestra, under the baton of Franz X. Arens, will play the Dvorak "New World" Symphony, Grieg's "Spring" and Tchaikowsky's "Marche Slav." Mr. Arens has written special annotations for the numbers to be played at this concert.

### Best Wishes

To the Editor of MUSICAL AMERICA:  
Inclosed find check for renewal of subscription to your valuable paper.

With best wishes for a very successful and prosperous New Year,  
Cordially,

FRIEDA KLING.

New York City, Jan. 11, 1916.

## STOKOWSKI'S FORCES PLAY IN WASHINGTON

**Parlow As Orchestra Soloist—Hutcheson Co-Artist with Flonzaleys**

WASHINGTON, D. C., Jan. 23.—In the third concert of the Philadelphia Orchestra the program was as follows:

Dvorak, Symphony, "From the New World"; Debussy, "L'après-midi d'un Faune"; Liszt, "Les Préludes"; Paganini, D Major Concerto.

The soloist was Kathleen Parlow, whose performance of the concerto gave full scope for the wonderful technical powers of the artist as well as her sympathetic interpretation. The Dvorak symphony was given its full beauty under the masterly direction of Leopold Stokowski.

George Dostal, lyric tenor of New York, was heard informally in Washington through the courtesy of Helen Harney. It was indeed a privilege to listen to a voice of such rare beauty and sweetness, which rose to such heights with perfect ease, as was demonstrated in the ballads and operatic arias presented. It is to be hoped that Mr. Dostal will return for a public appearance.

The Flonzaleys Quartet was given its first and only appearance in Washington on Friday afternoon, as the seventh offering of T. Arthur Smith's Ten Star Concert Series. With all the tonal color and beauty for which this organization stands, it presented the Haydn Quartet in D, Op. 76; "Andante Cantabile," Tchaikowsky, and "Intermezzo," Suk, while Mr. Pochon gave a wonderful interpretation of a Prelude and Fugue, Bach, for the violin alone. The joint artist on this occasion was Ernest Hutcheson, pianist, who gave a group of Chopin numbers, including the Scherzo in B Minor, and also "Jardins sous la pluie," Debussy, "Minstrels," Debussy, and "Nachtfalter," Strauss-Tausig.

Under the auspices of the local chapter of the Organists' Guild a musical service was held at the First Congregational Church. The organ numbers consisted of Concert Pieces (Toepfer), Oscar F. Comstock; first movement of the Fifth Symphony (Widor), Charlotte Klein, and March in D (Lemmens), J. W. Conant. The choir was ably accompanied by Dr. William Stansfield, while Dr. Albert W. Harned presided at the organ for the hymns. The vocal soloists were Mrs. B. H. Smart, Marian Larner, George C. Bowie, J. Walker Humphrey and Lewis C. Atwater.

The guild's present local officers are Harry W. Howard, dean; Edgar Priest, sub-dean; Armand Gumprecht, secretary; Albert W. Harned, treasurer, and Mary E. Mullaly, registrar. W. H.

**Twentieth Anniversary of Organists' Guild to Be Celebrated**

The twentieth anniversary dinner of the American Guild of Organists will take place at the Hotel McAlpin, New York, on Feb. 3. The first meeting to form the guild was held in the chapel of the South Reformed Church on Feb. 3, 1896, and the present dinner will celebrate the growth of twenty years, to the present membership of more than two thousand. The first warden, Dr. Gerrit Smith, is dead; of the others that preceded the present warden, J. Warren Andrews, all seven are expected to be present—Sumner Salter, Walter Henry Hall, R. Huntington Woodman, Samuel A. Baldwin, John Hyatt Brewer, Warren R. Hedden and Frank Wright.

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## GRANDADOS, PIANIST, IN AMERICAN DÉBUT

**Plays Own Works for "Friends of Music"—An Invigorating Performance**

Enrique Granados made his American debut as pianist at the fourth concert of the Friends of Music, given last Sunday afternoon at the Ritz-Carlton, New York. The composer made it known upon his arrival from Spain that dwellers in this section of the globe had no conception of real Spanish music, and intimated a desire to do some missionary work after "Goyescas" had its baptism at the Metropolitan. The chance to carry the torch of truth into the dark places came earlier than expected, however, and with the assistance of Pablo Casals, Mr. Granados gave a whole program of his own compositions. There had been talk of some songs to be done with the help of Maria Gay, but the lady did not materialize on Sunday.

The program comprised the numbers from "Goyescas" which Ernest Schelling played at his recital a few weeks ago, the "Valse Poeticos," "Danza Andaluza," "Trova" (a serenade), an "Arabian Dance," a "Madrigal" in mediaeval style and "El Pelele" from the "Goyescas." More than half of these numbers are already familiar here.

A large gathering that included most of the prominent pianists now in New York applauded Mr. Granados with great warmth. He showed himself, in truth, a most interesting player, a composer-pianist in the happiest sense of the term. Like Percy Grainger, he impresses more by the individuality of his work than by a conventionally finished pianism. He plays in the real vein of creative inspiration, in a sort of fervent improvisational spirit, with passion and

poetic flashes and astonishing rhythm. He vitalized by his fanciful and imaginative performance the "Valse Poeticos," mere salon pieces of no particular distinction or originality, and presented the now familiar "Goyescas" in something of a new light by virtue of his emotional tenseness and scheme of shading. Mr. Granados possesses an ample technique and a sufficiently pleasing tone. But it is neither of these that contributes most signally to the effect he produces. Whether he would be as happy in all schools and styles we shall not endeavor to decide for the present.

Apart from the "Goyescas" and the delightful "Andalusian Dance" (transcribed for cello and beautifully played by Mr. Casals), we liked best the tender and poetic "Serenade" and the "Madrigal"—both of them with here and there a quaint modal suggestion—in which also the great 'cellist exhibited his rare qualities. However, none of the music heard on Sunday differs widely from our previous notion of Spanish music, despite Mr. Granados's conclusions on the subject. We have heard all of these rhythms, these melodic ornamentations and simulated guitar effects many times before.

H. F. P.

### Joint Recitals Appear Thrice in One Morning in West Orange, N. J.

WEST ORANGE, N. J., Jan. 22.—Three recitals in one morning was the work of Edward Fajans, violinist, and Wilbur Follett Unger, the Montclair pianist and teacher, yesterday, when Mr. Fajans and Mr. Unger gave joint recitals before the assembled pupils in three of the West Orange schools, the Washington School, the Hazel Avenue School and the West Orange High School. A high-class program was ably performed by the two artists, but the music was chosen with the audience of children in mind, so that the result was rapt attentiveness on the part of the children and clamorous applause. Mr. Fajans is the instructor of violin in the public schools of Brooklyn, and is forming classes in the West Orange schools.

W. F. U.

## BISPHAM REVERSES THEATRICAL PLAN IN BEETHOVEN PLAY

SINCE Oct. 10, when David Bispham gave his Beethoven play, "Adelaide," in New York, he has been very busily occupied from the Atlantic seaboard through the Middle West as far as Omaha.

His offering now differs essentially from the form in which it was revived. Then, yielding to the advice of persons wise in theatrical matters, he gave with his company a miscellaneous concert, followed by the Beethoven play, which was by these authorities considered to be so strong that nothing could come after it without destroying the atmosphere that it had created. Mr. Bispham, on the contrary, considered that it would be better to send the audience home cheered by a program of music more or less familiar than saddened by the pathos of Beethoven's affliction and his disappointed love.

After giving his program ample trial both ways, he has, during his recent tour, reverted to his original intention and the delighted audiences have first seen Beethoven and wept with him, as though they had had personal experience of him in his own person, in his own study surrounded by reminiscences of his own music, which is now played by a small orchestra of strings behind the scenes. This has proved to be a very beautiful and effective adjunct to the performance, and supplies Mr. Bispham at certain essential moments of the play with what he has for so long demonstrated to be a perfectly legitimate art form, melodrama, or melody with drama.

Before the curtain rises, through the darkened theater sound the orchestral strains of the song "Adelaide," and during the course of the play, in addition to songs for soprano and tenor and the

"Moonlight" Sonata, with which the drama ends, there occur familiar passages culled from the Master's composition, as, for instance, where *Adelaide* is alone, in the room in which so many of Beethoven's works have been written—during her soliloquy she thinks of and the audience hears, strains deftly woven together from the "Kreutzer" Sonata, or a Symphony, or from the familiar song "Adelaide," as she looks at the pages that he is supposed to have written in her memory.

Two wonderful passages are illuminated by Beethoven's music when Mr. Bispham himself brings his experience in reciting to music to bear upon the diatribe against fame, and later in the moving scene, in which he confesses to *Adelaide* the secret of the deafness which he has so long concealed from the world.

At the conclusion of the Beethoven play the theater orchestra plays a selection of good music and the second part of the evening consists of a miscellaneous concert rendered by Mr. Bispham and the talented members of his company. The scene represents a modern drawing room, instead of Beethoven's dingy apartment; and an evening of miscellaneous music is performed, about a light story, by soprano, alto, tenor, bass, pianist and violinist. Mr. Bispham has now performed a total of seventy renditions of his portrayal of the character of Beethoven.

### A Pleasure and an Inspiration

To the Editor of MUSICAL AMERICA:

Inclose subscription. This is my third year. The reading of your paper is a great pleasure and a constant inspiration.

Sincerely,

(Mrs. Henry F.) IDA N. DRUMMOND.  
Bangor, Me., Jan. 15, 1916.

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## ASSEMBLING DIAGHILEFF'S ORCHESTRA

**Nahan Franko Hopes to Keep  
Intact Notable Band He Has  
Gathered Together**

THOSE who have heard the performances of the Diaghileff Russian Ballet have noted with pleasure the playing of the orchestra which has such an important part in these productions, especially in the works of Stravinsky and Rimsky-Korsakoff. The task of assembling this orchestra devolved upon Nahan Franko, the popular New York conductor, who was engaged by John Brown last October to assemble and rehearse an orchestral body equipped for the difficult ballets announced.

Mr. Franko, through long experience in the orchestral world, has been able to find orchestral players fitted for this task. He was informed in a letter from Ernest Ansermet, the conductor of the ballet, that, unless the personnel of the orchestra was of a high order, it would be absolutely impossible to undertake the presentation of such works as Stravinsky's "L'Oiseau de Feu" and "Petrouchka," Rimsky-Korsakoff's "Scheherazade," and several other modern ballets. To make sure that every desk was occupied by a competent man, Mr. Franko had each candidate play under his direction in one of the orchestras over which he presides regularly in New York. In this way he avoided even the remotest possibility of engaging any but able performers.

"Where a good orchestra can play standard orchestral works with a certain amount of rehearsing," said Mr. Franko to a MUSICAL AMERICA representative last week, "an orchestra of superlative ability was required to play these new works, several of which had never before been performed in America, and in things like the Stravinsky ballets the orchestra is treated not in the massed way that one finds in Wagner and Strauss, but more in the manner of the modern French school, each orchestral instrument having a solo voice. When Conductor Ansermet arrived from Europe he came to the Century Theater, where I was rehearsing the orchestra, and, after

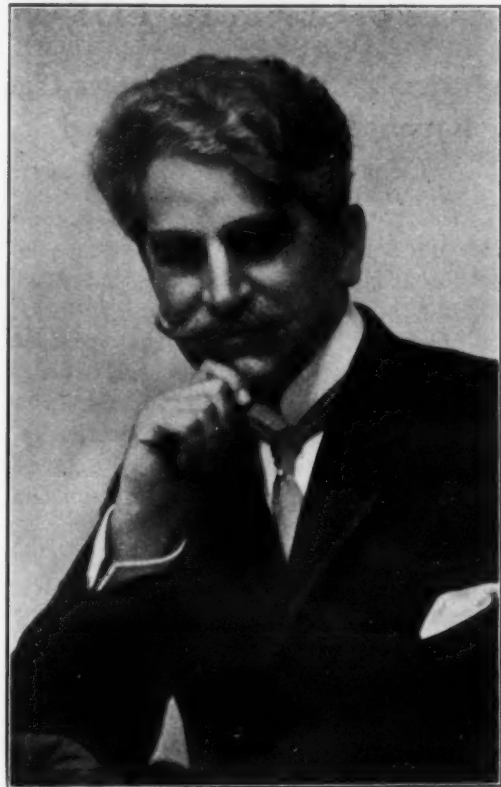


Photo by Mishkin.

**Nahan Franko, Distinguished New York  
Conductor, Who Assembled and Re-  
hearsed the Orchestra for the Amer-  
ican Season of the Diaghileff Ballet  
Russe**

hearing them play, spoke enthusiastically of what had been prepared for him. He informed me that the orchestra of the Grand Opéra in Paris had required fourteen rehearsals for Stravinsky's 'L'Oiseau de Feu,' but that the orchestra I had assembled would do it in five. They did it in five, and the favorable comments of New York critics after the first performance proved the worth of the orchestra.

"It is my hope to keep intact such a fine orchestral organization after the close of the Russian Ballet season, and I am making efforts to bring this to pass. There should be a place for such an orchestra, and efforts are being made to engage it for concerts this summer."

## CALIFORNIA: VOCAL PARADISE

**That State Generates Fine Voices, Says  
Chadwick**

BOSTON, Jan. 15.—The winter number of the *New England Conservatory Magazine-Review*, which has just appeared, contains among its special articles an interview with George W. Chadwick giving his impressions of California music.

Mr. Chadwick, as a result of his observations in California last summer, whither he went to conduct performances of his "Euterpe" and "Melpomene" Overtures, believes that the music of the Pacific Coast can, for climatic reasons, be built around the human voice as hardly anywhere else in the world. "Such ringing tenors, certainly and such flawless sopranos," he states, "I have never heard elsewhere en masse. Everybody

sings, apparently, in California. 'These women hardly know what it is to have a cold,' said a Los Angeles conductor with whom I talked. Therein, I suppose, is the explanation of the distinctive feature of our far Western music. Climatic conditions over the Pacific slope are making it intensely vocal." W. H. L.

## CORNELL "FOUNDER'S DAY"

**Lucy Gates Charms Audience at First  
Ithaca Appearance**

ITHACA, N. Y., Jan. 12.—"Founder's Day" at Cornell University was observed yesterday with a lecture in the morning by Major-General Leonard Wood, and with a concert in the evening, given by the University Orchestra, with Lucy Gates, soprano, of New York, as soloist.

The orchestra of seventy pieces, under the leadership of George L. Coleman, played a very interesting program made up of compositions by Suppe, Verdi, Massenet and Schubert. The encore, MacDowell's "To a Wild Rose," was a dainty bit of music, which was enjoyed fully as much as the numbers on the program.

Miss Gates, who had never before been heard in Ithaca, was most enthusiastically received. It is certain that if she should return at some future time she would meet with a very cordial welcome. The singer was charming in her manner and gracious to her audience. Never before has a stranger to the entire audience received so enthusiastic a welcome in Ithaca. University Organist

James T. Quarles was the accompanist for Miss Gates, who very generously shared the honors with him.

N. G. B.

## WOOSTER, O., COLLEGE MUSIC

**Leopold Damrosch Composition on  
Choral Program**

WOOSTER, OHIO, Jan. 15.—The Conservatory of Music at the College of Music has opened for the winter season with a large enrollment. One of the chief events of the winter was the appearance of the Oratorio Society, an organization of one hundred voices, that gave its fourteenth annual concert during Christmas week, under the leadership of Neille Odell Rowe, dean of the Conservatory.

Opera compositions made up the initial part of the program, while a once-popular choral work, by Leopold Damrosch, "Sulamith," for two solo voices, chorus and orchestra, was the offering on the second part. The chorus was assisted by Mrs. Sybil Sammis MacDermid, soprano, and John B. Miller, tenor, both of Chicago. Assisting were Prof. James H. Hall of the Conservatory faculty, at the piano, and Regina Barnes, at the organ. The Society is now working on "Samson and Delilah," which will be sung at the spring concert.

## FLONZALEYS AT HARTFORD

**Appear in Musical Club Course—Ben-  
jamin Knox Recital**

HARTFORD, CONN., Jan. 22.—On the evening of Jan. 4, the music-lovers of this city were given a rare treat when the Flonzaley Quartet played here under the auspices of the Musical Club. Unity Hall was filled and the audience was so enthusiastic that the artists added a number at the conclusion of the program. This consisted of the Haydn Quartet in D Minor, a suite for violin and cello by Glière and the Beethoven Quartet in C Major, Op. 59, No. 3. The extra number at the end was a serenade by Haydn.

Benjamin M. Knox, one of Hartford's vocal teachers and baritone soloist at the First Congregational Church of New Britain, gave a program of songs at Unity Hall, Jan. 3. He was assisted by Mrs. Emma Speiske Miller, violinist, and Mrs. Benjamin Knox at the piano. The audience was small but appreciative and encores were demanded from both artists. Excellent accompaniments were played by Mrs. Knox.

T. E. C.

## HEARD AT NEW ROCHELLE CLUB

**Misses Northrup and Orrell, Messrs.  
Bird and Polak Praised**

Under the auspices of the music section of the Woman's Club of New Rochelle, the second concert of the season was given last Friday evening, the artists being Grace Northrup, soprano; Lucille Orrell, cellist; Clarence Bird, pianist, and Emile J. Polak, accompanist.

Miss Northrup sang the "Vissi d'arte" from "Tosca" and a group of songs, "June," Rummel; "Ashes of Roses," Woodman; "Wind and Lyre," Harriet Ware. Warmth and beauty of voice, combined with thorough musicianship, constitute the equipment which Miss Northrup manifested in her work. She sang the aria with dramatic appeal and wealth of tone. Hearty applause from the audience resulted in Miss Northrup's singing two encores, "Love Hath Wings," by Rogers, and "The Rosary of Spring," by Bliss.

Compositions by Godard, Klengel, Grieg and Kreisler were beautifully played by Miss Orrell, and she also added encores.

Mr. Bird gave a most praiseworthy performance of works by Schumann, Chopin, Liszt, Borodine and Schubert-Tausig, and Mr. Polak added to the pleasure of the concert by his musicianly accompaniments.

## MR. SHAWE FORMS CHORUS IN PROVIDENCE TO STUDY ENSEMBLE



**Loyal Phillips Shawe, Prominent Baritone and Teacher**

PROVIDENCE, R. I., Jan. 18.—A singing body known as the Madrigal Club has recently been organized here with Loyal Phillips Shawe, the baritone, as its conductor. The officers are: Ray A. Gardiner, president; Victor H. Hurdell, vice-president; Mrs. Helen Margosian, secretary, and Madeleine Kent, treasurer.

The nucleus of this club consists of the present and past vocal students of Mr. Shawe. Starting with a membership of thirty trained singers, the club has already made an ardent beginning. The works in hand now are miscellaneous chorus, quartet and solo numbers and, although a public performance of these will be given later in the season, the club will not publicly exploit itself to any great extent, as its motive is the benefit to be derived from habitual ensemble study.

## BOHEMIAN CHORAL CONCERT

**Young People of Neighborhood House  
to Interpret Folk-Songs**

The Jan Hus Choral Union will give a program of folk songs and folk dances at Aeolian Hall, New York, Friday evening, Feb. 4. This organization is composed of some sixty young people connected with the Jan Hus Neighborhood House, 351 East Seventy-fourth Street, New York City.

This is the center of New York's Bohemian section, and the Choral Union is famous for its ability to interpret the Bohemian songs to the American public. The songs and dances are spontaneous expressions of national feeling, rather than the product of much training. At this time, when the world is studying with much curiosity the Czech peoples, the entertainment of these young people, who are descendants of the pure Czech stock, has timely interest.

The Berlin Philharmonic Orchestra recently observed the forty-fifth anniversary of the death of its founder, Otto Schneider.

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## GADSKI AT ST. LOUIS IN WAGNER PROGRAM

Appeared At Symphony Concert—  
Club Members Hear Many  
Notable Artists

ST. LOUIS, Mo., Jan. 21.—By far the greatest ovation that has been given to any visiting artist in St. Louis this season was tendered to Mme. Johanna Gadski, assisting soloist at the Symphony concert, last Friday evening and Saturday night. The offering of Max Zach and his excellent band of musicians, was a Wagner program. Mme. Gadski's first aria was the "Dich, Theure Halle" from "Tannhäuser" and the second was the rapturous "Isolde" narrative from "Tristan und Isolde." The audience insisted upon an encore and she gave "The Cry of the Valkyries." Mr. Zach presented these works:

"Waldweben" (Forest Murmurs), "Siegfried," "Siegfried's Funeral March," "Götterdämmerung," "Sieglinde's Scene from Act First," "Du bist der Lenz," "Die Walküre" and "March of Homage."

The first private concert of the twenty-fifth season of the Morning Choral Club took place at the Odeon on Tuesday evening. Besides a number of very interesting songs, the principal number was Deems Taylor's cantata "The Highwayman," in which Hugh Allan, baritone, was the soloist, assisted by Mrs. Carl J. Luyties at the piano and about nineteen members of the St. Louis Symphony Orchestra, all under the direction of Charles Galloway. Mr. Allan was suffering from a terrific cold and was scarcely able to sing his first number, an aria from "Hamlet." He gave three Neapolitan songs by Nardella, with an extra offering, in a very suave and attractive manner. The club's work in the cantata was excellent.

The third Saturday Musicales at the City Club was made particularly auspicious

by the appearance of Mme. Sybil Owen-Hartley, soprano, well-known oratorio and concert singer, formerly of Atlanta, Ga., a recent addition to St. Louis's music community, and P. G. Anton, 'cellist.

### Bispham in "Adelaide"

On Saturday, Jan. 8, David Bispham, the distinguished baritone, appeared at the Liederkrantz Club in his one-act play, "Adelaide," in conjunction with the novel concert called "The Rehearsal," which includes some excellent work by his company, composed of Mme. Marie Narelle, mezzo; Kathleen Coman, piano; Idelle Patterson, soprano; David Reese, tenor, and Graham Harris, violin. Outside of the work of Mr. Bispham in his wonderful character impersonation of Beethoven, the audience was most pleased with the very excellent playing of Graham Harris.

A large audience of music-lovers gathered on Tuesday night at the Victoria Theater to hear a very clever tone-test recital in connection with the Edison Phonograph. Christine Miller, contralto, gave a beautiful recital with the instrument, and was assisted by Arthur Walsh, violinist.

The epidemic of gripe has caused a considerable amount of upheaval at local theaters. Fritzi Scheff was obliged to cancel her engagement at the Columbia Theater on Saturday of last week, owing to the fact that she had to remain in her room at the hotel under the care of a throat specialist. She was able, however, to leave for Memphis for her next engagement.

### Mannes Recital of Chamber Music

Last evening at the Sheldon Memorial, David and Clara Mannes gave a recital of chamber music under the auspices of the Theta Chapter, Mu Phi Epsilon, which is associated with the Kroeger School of Music. To admit that St. Louis is deficient in its recognition of this kind of music is a lamentable fact, but it was surely demonstrated in the small audience which turned out to hear these two artists. The program included the "Ascension Sonata, Op. 22 in A Major," by Burleigh, the American composer, who took as his inspiration three texts from the Bible. It was beautifully done and the concert was thoroughly enjoyed by those who were fortunate enough to be in attendance.

H. W. C.

### Well Known Artists on Pennsylvania College Program

STATE COLLEGE, PA., Jan. 17.—Marie Stoddart, soprano; Mary Wildermann, pianist, and Cordelia Lee, violinist, formed the group of interesting artists who were heard here in concert on Friday evening, Jan. 14, under the auspices of the Pennsylvania State College Department of Music, Clarence C. Robinson, director. A program, which included excellent examples of both the classic and modern composers' art, was given before an audience that was emphatic in its expressions of appreciation. Mrs. Eaton Frisbie was at the piano for the soloists. The concert was one of a series and was given under the direction of Clara Bowen Shepard.

### Hambourg Concert Society Appears in Toronto

TORONTO, CAN., Jan. 15.—Foresters' Hall was crowded on Thursday evening for the concert given by the Hambourg Concert Society, at which the following artists assisted: Jan Hambourg, Boris Hambourg, Luigi Romanelli, Broadus Farmer and Paul Hahn. The program was carried out in a very artistic manner, the audience demanding several encore numbers. Evelyn Chelew acted as accompanist.

S. M. M.

### Pupils Find in it Encouragement and Inspiration

To the Editor of MUSICAL AMERICA:

Inclosed find my renewal for MUSICAL AMERICA. Your paper has been coming to me now for a number of years, and I take this occasion to thank you for each week bringing me the knowledge of musicians and music in general, of which its pages are full.

My pupils also find in it encouragement and inspiration to do the best work.

Very truly yours,  
GRACE WELLS HEAGLE.

Johnstown, N. Y., Jan. 15, 1916.

## ORNSTEIN DESCENDS TO CLASSIC LEVEL

Futurism's Champion Bestows His  
Benefices upon Chopin and  
Other Back Numbers

Leo Ornstein was heard in a second New York recital within a few weeks last Saturday afternoon, this time at Æolian Hall. A large audience watched and listened and when the pianist wreaked himself upon his instrument with sufficiently unbridled vehemence—which was often—applauded frenetically.

Mr. Ornstein is always sure of a large clientele. Some go to hear him for the philistine amusement to be gotten out of the affair, some to post themselves on the precise limits of aesthetic audacity, others because of a real or fictitious liking for the whole thing. Those who came in quest of a sensation last week got comparatively little of it, for Mr. Ornstein played only his short "Marche Grotesque," "Funeral March of the Dwarfs" and "Three Moods" and Cyril Scott's "Elephant's Dance" by way of modernistic shockers. True, he also contributed a seven-year-old "Sonatina" of his own make, a Debussy, Ravel and Korngold pieces. But for the rest, he limited himself to Bach, Schumann, Liszt, Chopin and Rubinstein.

Instead of creating admiration for such music as Mr. Ornstein's moods and marches, familiarity breeds only exasperation over its unmitigated foolishness. There is nothing esoteric, nothing mysterious about it that one must watch and pray to apprehend. It is all clear as daylight and monumentally stupid. The "Marche Grotesque" is a vaudeville trick. And nobody will seriously object over the fact that the "Funeral March" is carried out in triple time. Futurists march quite as comfortably, no doubt, in three-four or six-eight as in four-four measure.

Mr. Ornstein's "Sonatina" is a pleasant little work, tinged with Ravel and a bit of Russian flavor, and lucid in melody and form. He played it well, of course, and so did he most of the other modern pieces on the list—notably Korn-

gold's "Good Little Tailor" and Ravel's "Ondine." But his Bach, his Schumann and most of his Chopin went wide of the mark and revealed rather unsparingly his inability to compass any variety of tonal color, excellent as his tone is in itself. Is this one of the fruits of his futuristic devotion? However, his technical facility must be admired without stint. Mr. Ornstein won no little approval for a Liszt Rhapsody (he used to play Liszt capably), Chopin's "Nursery Governess" Nocturne (E flat) and Rubinstein's "Valse Caprice." He played several encores.

H. F. P.

### Bellingham (Wash.) Symphony Orchestra Begins Season

BELLINGHAM, WASH., Jan. 17.—One of the interesting musical affairs of last month was the first concert of the Davenport-Engberg Symphony Orchestra season, Mme. Davenport-Engberg, conductor. The "Sater Jentens Sondag" of Ole Bull, the Beethoven Overture to "Egmont" and Elgar's "Pomp and Circumstance" March served to show the excellent standard which the orchestra is maintaining. Two groups of violin solos, containing pieces by Wieniawski, Chopin and Mozart, and two of the soloist's own compositions, "Butterfly" and "Folk Song and Dance," were given by Mme. Davenport-Engberg.

### Re-engagements for Mary Warfel

Mary Warfel, the young American harpist, shared honors recently with Godowsky, Anna Fitzu and Hugh Allan before the Freundschaft Society in New York. Since her appearances at several private musicales, Miss Warfel has been given return engagements. On Jan. 4, she appeared at the Metropolitan Opera House, participating in the French Hospital benefit with Calvé and other noted artists. Miss Warfel will shortly give a recital in Harrisburg, Pa., on which occasion she will introduce Margaret Vaughn, one of her talented pupils. Another future event is Miss Warfel's appearance at the eighth Morning Musicales in the Hotel Biltmore, New York City, on Feb. 25.

Ariadne Holmes Edwards, composer of "God Bless You, My Dear," has become a member of the Society of American Dramatists and Composers, of which Victor Herbert and John Philip Sousa are members.

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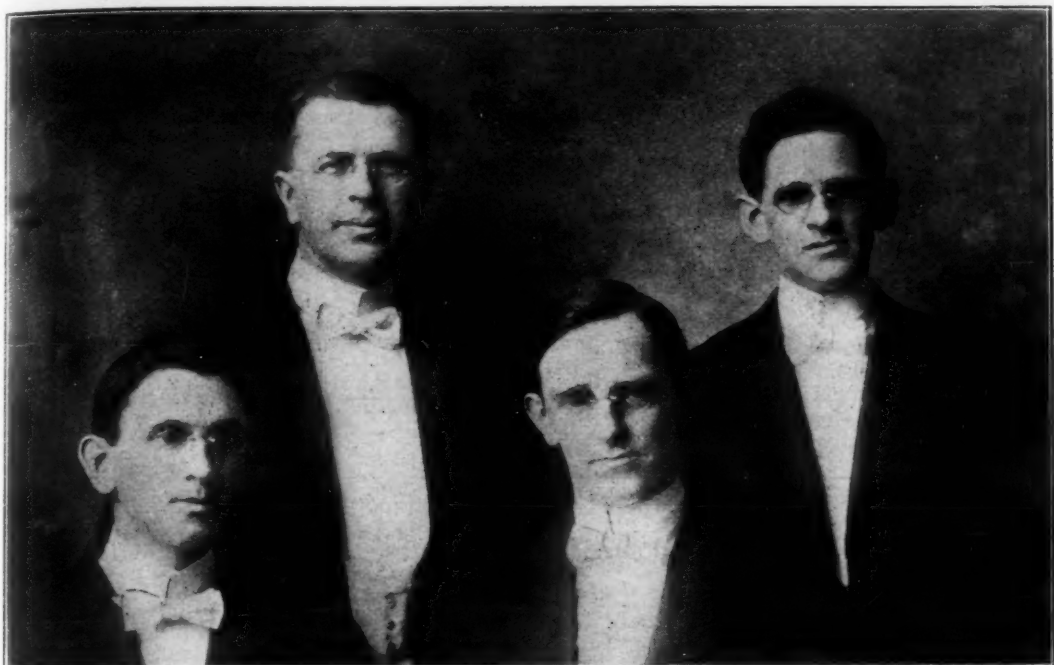
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## Bangor Quartet Specializes in Songs by American Composers



Delphian Male Quartet of Bangor, Me. Reading from Left to Right They Are: C. D. McCready, First Tenor; F. H. Clifford, First Bass; C. R. Clark, Second Tenor; R. W. Cayting, Second Bass

BANGOR, ME., Jan. 22.—An organization that has risen to considerable prominence in the last two years is the Delphian Male Quartet of Bangor, which holds the unique position of being the only male quartet of distinction in the eastern part of the State. All the members have had considerable experience in church work, and in their work are aiming to keep their programs as individual as possible, rather than to follow along the lines laid down by a few famous quartets.

Almost without exception the works presented by them during the last two

years have been by American composers, including such songs as Vanderwater's "Sunset," Gibson's "The Drum," Buck's "Hark! the Trumpet Calleth," Carrie Jacobs-Bond's "A Perfect Day," Hoffman-Smith's "Invitation" (Vocal Waltz) and Cook's "Swing Along."

The members of the quartet are C. D. McCready, first tenor; F. H. Clifford, first bass; C. D. Clark, second tenor; R. W. Cayting, second bass. The quartet sang with much success at the last Maine Teachers' convention, held in Bangor, on Oct. 28-29, and has appeared in many of the important cities and towns of eastern Maine.

J. L. B.

### MME. EAMES AS ORATOR

Singer Delivers Address on "Idealism and the Dramatic Art"

Mme. Emma Eames (Mrs. Emilio de Gogorza) appeared in the rôle of orator before a distinguished audience in the new Colony Club, at the Educational Dramatic League benefit performance on Jan. 14, speaking on the topic, "Idealism and the Dramatic Art." In the course of her remarks, she made uncomplimentary reference to those who do not appreciate high operatic ideals and who look instead for "common externals, the 'punch,' as it is called." The singer proved to be a delightful speaker.

"Gounod, who taught me his rôles, and who cheered me by saying, 'I believe you are on the verge of a career,' gave me a bit of advice which always has been in my mind," said Mme. Eames. "It was, 'Never sing down to your public.' And, after all, why should any one? Opera must be an idiotic thing, anyway, to those who do not understand it. The last

thing in the world from the usual viewpoint which you would do about your feelings, or emotions, is to sing about them. Yet that is opera—it is idealistic."

Mme. Eames added that there were many operas and companies she could never bring herself to hear, for fear they would destroy her ideals.

At the conclusion of her address Mme. Eames was heartily applauded.

### EDNA DUNHAM'S CONCERTS

Soprano to Be Heard in Middle West in February Tour

Edna Dunham, the able soprano, who has been active in the concert field in this country during the last few years, is now in Baltimore. Miss Dunham has resigned her position as soprano soloist at the St. Nicholas Collegiate Church, New York, owing to an indisposition which made it impossible for her to continue her work during the month of December.

She will be heard again in concert in

February, singing at the Iowa State College, at Ames, on Feb. 25, and on Feb. 19 at the Chicago Musical College. Since her coming to Baltimore, where her husband, Alfred R. Willard, is a prominent organist and choral conductor, she has been offered solo positions in church and synagogue. She is to be the soloist with the Orpheus Club in Baltimore in March. Her husband, Mr. Willard, was recently appointed director of music at Goucher College.

### WEEK'S MUSIC AT BANGOR

Concert-Goers in Maine City Hear Many Programs of Interest

BANGOR, ME., Jan. 14.—A joint recital at Memorial Parlors, given by Katharine Kemp Stillings, violinist, and Anna Cecilia Carey, pianist, was the chief musical event of last week. Miss Stillings showed musicianship of a high order. She is a pupil of Leopold Auer, having studied with him for eight years. She was at her best in Tartini's Sonata in G Minor, Pugnani-Kreisler's "Tempo di Minuetto," Dvorak-Kreisler's "Indian Lament" and Cui's "Orientale."

Miss Carey, who has studied with Martin Krause at the Stern Conservatory, Berlin, and under such teachers as Josef Lhévinne and Rudolph Ganz, displayed a tone rich in coloring and technique of much brilliancy. She did especially fine work in Chopin's Etude, Op. 10, No. 12; Rachmaninoff's Prelude in D and Schubert's Impromptu in A Flat.

On Wednesday afternoon the piano-forte pupils of Harriett L. Stewart and Mrs. Frank L. Puck gave recitals. On Wednesday and Thursday evenings a Festival Benefit concert was given at the Park Theater. The soloists were Mrs. Henry Drummond and Stella Eames. On Monday evening, Jan. 10, Prof. John A. Lomax of the University of Texas gave a most enjoyable lecture at the Bangor House before the Twentieth Century Club, entitled "Cowboy Songs and Ballads." The following morning he lectured to the students at the University of Maine at Orono, his subject being "Negro Songs and Melodies."

J. L. B.

### LOUISVILLE AMERICAN NIGHT

Quintet Club Presents Program of Works by American Composers

LOUISVILLE, KY., Jan. 17.—The fourth concert of the 1915-16 series of the Louisville Quintet Club was devoted to the presentation of the works of American composers, and served, in spite of severe weather conditions, to fill the Auditorium of the Woman's Club, on last Tuesday evening, with a large and representative audience that showed the keenest appreciation of the program given, both as to subject matter and the manner of its presentation.

The program opened with the Cadman Piano Trio, Op. 56, given for the first time here. Its playing revealed a beautiful work, full of the American spirit.

The other numbers played, each for the first time here, were the Stillman-Kelly String Quartet, Op. 25; Adolph M. Foerster's Piano Trio, "Serenade," Op. 61, and the Rubin Goldmark Piano Quartet, Op. 12 (dedicated to Rafael Joseffy).

The personnel of the quintet is as follows: Mrs. J. E. Whitney, piano; Mrs. Alinda Wunderlich Rudolf, second violin; Charles Letzler, first violin; Victor Rudolf, viola, and Karl Schmidt, cello.

H. P.

Mischa Elman's Recital Relished in Wheeling, W. Va.

WHEELING, W. VA., Jan. 13.—Mischa Elman's appearance here last night brought out a brilliant and most eager throng which relished exceedingly the noted young Russian violinist's playing of works by Mendelssohn, Cui, Schubert, Wieniawski and others. There were several encores given. Walter H. Golde's accompaniments were exemplary.

## MR. KRIENS FINDS WORTHY CO-ARTIST IN GIFTED SISTER



Christiaan Kriens, the Composer and His Sister, Betsy Kriens, Pianist, Before Their Home in Haarlem, Holland

While visiting his family last summer at Haarlem, Holland, Christiaan Kriens, the composer and violinist, discovered the remarkable development of his sister, Betsy Kriens, who is a gifted young pianist. She appeared in concert with him and won much favor. Her education is now being completed at the Royal Conservatory, after which she will appear as soloist in a concert with the symphony orchestra of Haarlem, of which Mr. Kriens's father is conductor.

### ALTHOUSE AIDS TOLEDO CLUB

Tenor Sings with Eurydice Chorus in Attractive Program

TOLEDO, OHIO, Jan. 17.—The Eurydice Club opened its twenty-fifth season Thursday evening, giving its patrons one of the best concerts of its long and successful career. The Spinning Chorus from "The Flying Dutchman" was repeated, and the Rhine Maidens' Chorus from "Rheingold" was sung with splendid volume and solidity of tone which quite carried the audience by storm. Their second group was also artistically done; the last number, with obligato solo by Paul Althouse, the soloist of the evening, being repeated.

Mr. Althouse was enthusiastically received on this, his first appearance here. He gave two operatic arias, "Celeste Aida," splendidly sung, and "E lucevan le stelle" from "Tosca." He also gave two groups of songs, the first including numbers by Strauss, Rachmaninoff and Hermann, and the second American songs dedicated to him. He generously added four encores in answer to the insistent applause.

Mrs. Otto Sand conducted the chorus and also played the accompaniments for Mr. Althouse. Mrs. John Gillett accompanied for the club.

E. E. O.

Claussen to Sing with Oberhoffer's Forces in New York

The Minneapolis Symphony Orchestra will give its annual New York concert at Carnegie Hall Saturday evening, Feb. 26, under Emil Oberhoffer, conductor. Julia Claussen, mezzo-soprano, will be soloist. The program will consist of the Rachmaninoff Symphony No. 2 in E Minor, Op. 27, and numbers by Chadwick, Stenheimer, Richard Strauss, Wagner, and Delius.

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## CONNELL-QUINLAN RECITAL PLEASURES

### Baritone and Pianist in Admirable Performance Before Philadelphia Audience

Bureau of Musical America,  
34 South Seventeenth Street,  
Philadelphia, Jan. 19, 1916.

**H**ORATIO CONNELL, baritone, and Agnes Clune Quinlan, pianist, joined in the presentation of a delightful program in the concert room of the Philomusian Club, in West Philadelphia, on Monday evening, before a large audience. While Mr. Connell has won distinguished success in the wider field of oratorio and orchestral concerts, the refined versatility of his art is as thoroughly appreciated in the more intimate associations of the recital room, and on Monday evening he gave a varied selection of songs in a most expressive and convincing manner, from the impressive aria, "Hear Me, Ye Winds and Waves," from Handel's opera, "Scipio," which he sang magnificently, to the tender little "Daddy and Babsy," which was sung as an encore.

The mellow richness and the sympathetic appeal of Mr. Connell's voice are preserved in the most dramatic passages, which he delivers with breadth and authority, while his fluent execution is at all times notable. His other numbers

included "Lungi dal caro bene," by Secchi; recitative and aria from Haydn's "Creation," and songs by Mendelssohn, Mozart, Wolf, Hahn, Rachmaninoff, Landon Ronald and Hatton, all so beautifully sung that discriminating mention is unnecessary. One of his encore selections was Landon Ronald's "Away in the Hills a Little Stream Runs," not so well known as the same composer's "Down in the Forest" (which also was given), but scarcely less attractive. The rippling accompaniment was exquisitely played by Miss Quinlan.

Both as accompanist and soloist, in fact, Miss Quinlan impressed and won her audience, as she invariably does. Her solo numbers were Berceuse, Esposito, "Chant du Voyageur," Paderewski; "Reverie," Liadow, and Caprice, Moskowski, all admirably played, to which she added, as an encore, her own colorful Tone Poem, a worthy example of her recognized skill as composer.

#### "The Story of Bach"

The second of the Illustrated Musical Talks for Young People, the proceeds of which will be added to the Philadelphia Orchestra's pension fund, was given at the Little Theater on Tuesday afternoon, when J. Fred Wolle, director of the Bach Choir, of Bethlehem, presented "The Story of Bach," with the assistance of Anna Estes, soprano, and a double quartet of singers, who hummed the strains of the chorale, "O Sacred Head," invisibly, and later appeared for the singing of "Sleepers, Awake." Mr. Wolle is not a fluent speaker, but in spite of his rather hesitating delivery, proved interesting in his remarks about Bach and his great work. He dwelt particularly upon little known phases of the composer's home life and some of his lighter compositions, such as "Capriccio on the Departure of a Beloved Brother," some of the themes of which were elaborated in the later masterpieces; "The Edifying Reflections of a Tobacco Smoker," with examples of Bach's ability as a poet, and excerpts from the "Coffee Cantata" and the "Peasant Cantata." In addition to his talk Mr. Wolle showed skill as a pianist, and also sang a few measures of duet music with the soprano. Miss Estes has a light, clear voice, which she used with ease and expression.

The Haydn Club, a chorus made up of women singers, all of whom reside in Oak Lane, and of which Gertrude Hayden Fernley is director, gave the first concert of its twelfth season in Horticultural Hall last Tuesday evening, and presented a well-arranged program in its usual finished manner. Mrs. Fernley has trained and brought the singers under her direction to a state of admirable efficiency, their work being commendable as regards quality and balance of tone, precision and expression. A feature of the program was "The Slave's Dream," by Harry Alexander Matthews, which was the closing number. Incidental solos were sung by Elise Hartmann and Mary Barrett, club members, the special soloist being James Harrod, tenor, of New York, who was cordially received.

#### Cantaves Chorus Concert

The third private song recital in the series being given by the Cantaves Chorus, May Porter, director, took place on Tuesday evening in the Fuller Building. The audience, which was as large as the concert room would hold, demonstrated enthusiastically its appreciation of the attractive program. Edna Florence Smith, who was the principal soloist, was ably assisted by William F. Newberry, baritone; Florence Haenle, violinist, and Mary Miller Mount, solo pianist and accompanist. Among Miss Smith's artistically rendered numbers, in all of which her clear, sympathetic soprano was heard to advantage, were the aria "Pleurez mes Yeux," from Massenet's "Le Cid," and songs by Chadwick, Horschman and Rimsky-Korsakoff.

A program of music of Germany and

border countries, arranged by Mary Walker Nichols, was given at the regular meeting of the Matinée Musical Club last Tuesday afternoon. Henry Hotz, the well-known basso, who was the guest soloist, sang in his accustomed finished manner songs by Tchaikowsky and Helmund, and the aria, "Turn Unto Thee," by Dvorak. Bertha Brinkerd-Alberties, contralto, made her first appearance with the club, being received with much enthusiasm, and others on the program were Viola Brodbeck, soprano; Elsa Lyons Cook, soprano; Mrs. C. E. Fricke, soprano; Dorothy Goldsmith, pianist; Gladys Minton, violinist, and Mrs. Joseph Stopp, Mrs. George H. Johnson and John W. Pommer, Jr., pianists.

Two promising young singers—Ralph F. Moyer, tenor, and Norris J. Hodson, baritone—were presented by Charles Aiken at a song recital in the Orpheus Club rooms on Thursday evening. With good, natural voices, which gave evidence of advantageous training, both of these young men sang several songs in a manner that unmistakably pleased their listeners. They were assisted by Roy Martin Boyd, a capable pianist; J. Wesley MacCleary, harpist, and the Trovato Male Quartet, including Ross H. Vincent, Norris J. Hodson, George R. Ridington and George R. Miller, Jr.

In an account of the recent performance of "The Messiah," by the Choral Society of Philadelphia, the writer referred to May Ebrey Hotz, the soprano, as making her debut in oratorio. This was a mistake, since Mrs. Hotz sang the same music with the Choral Society on a previous occasion.

ARTHUR L. TUBBS.

#### Jefferson City Club Arranges Concert Course

JEFFERSON CITY, Mo., Jan. 11.—Three artist recitals, under the auspices of the Morning Musical Club, will be given at the Executive Mansion during February and March. The first, Feb. 2, will introduce here Antonio Salla, violinist; Mignon Meeker, soprano, and Lois Brown, pianist. A trio, composed of Alberto Salvi, harpist; Marguerite Austin, violinist, and Florence Hedstrum, so-

prano, will appear in the second, March 2, and Mrs. Fenetta Sargent Haskell, reader, will give the third recital on March 28. These artists are from the C. W. Best Bureau, Chicago. The club held its annual election of officers last Wednesday. Following are the officers: Mrs. W. A. Dallmeyer, president; Mrs. Charles Tweedie, vice-president; Mrs. William Hofer, corresponding secretary; Mrs. C. C. Earp, recording secretary, and Mrs. James Young, treasurer. Siebert Price gave a students' recital, Jan. 8, in the auditorium of the Free Public Library.

E. D. N.

#### Trio Concert Given at Mt. Holyoke College

A delightful concert was given on Saturday, Jan. 8, in the music hall of Mount Holyoke College, Mass., by Ada Chadwick, violin; Ora Larthard, violoncello, and Julia C. Rogers, piano.

Miss Chadwick, who is instructor of violin at Mount Holyoke, performed Goldmark's Suite in E Minor with Miss Rogers in excellent style and also two solo numbers, Mrs. H. H. A. Beach's Romance and the Halir transcription of Popper's "Elfin Dance." Popper's Hungarian Rhapsody was well played by Miss Larthard. The program closed with a performance of Chaminade's Trio, Op. 34, in which the ensemble achieved by the three young women was very praiseworthy.

#### Music at Reception for Rudolph Ganz

A reception was tendered Rudolph Ganz, the noted Swiss pianist, recently at the New Assembly Club House, New York. The principal artists appearing were Herman Lohre, tenor; George Halprin, pianist; Heroidas, the Mexican basso, and Mme. Jane Savage, the well-known mezzo, who sang "Verborgeneheit" by Wolf, "Knabe und Veilchen," Wolf, and "Jugend" by Mr. Ganz. Expressive coloring was given the last number by the author's accompaniment of his own composition. Mme. Savage acquitted herself remarkably well, displaying a voice of exceptional quality and an exceedingly charming personality.

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## HAROLD HENRY ADDS TO HIS CHICAGO PRESTIGE

Pianist's Musicianly Interpretations Warmly Appreciated by Amateur Musical Club Audience

CHICAGO, Jan. 18.—For the 138th Artist Recital given by the Amateur Musical Club at the Illinois Theater yesterday afternoon, Harold Henry, the widely known American pianist, was chosen



Harold Henry, Who Gave Another Highly Successful Piano Recital in Chicago Last Week (from an Etching by Kate F. Edwards)

as soloist and the many members and friends of the club who attended were more than amply repaid.

The program which Mr. Henry performed held the attention of his audience both by its intrinsic musical value and even more by the artistic and musicianly interpretation given the numbers. There were a number of pieces which were unfamiliar and several which had not been previously heard in concerts here.

The César Franck Prelude, Chorale and Fugue, the Ballade, Op. 24, by Grieg, the Chopin Scherzo, an Intermezzo by Brahms, Op. 117, No. 1, and the Godowsky Symphonic Metamorphosis of the "Fledermaus" themes by Strauss, were all played with full appreciation of their widely divergent demands upon technical attainments, with high musical ideals, artistic imagination and breadth of conception. Short pieces by Scriabine, Cyril Scott and Rosseter G. Cole, the last a Chicago composer, gave the phase of novelty to the recital.

No program of Mr. Henry's is complete without a tribute to MacDowell, and his "March Wind," played *con amore*, was especially appreciated by the listeners who filled the theater. M. R.

## Iris Pendleton Finds Music Conditions Good in the South

In a letter to MUSICAL AMERICA, written en route at Raton, N. M., Iris Pendleton, the well-known Chicago manager, tells of the keen interest in musical affairs being taken in the Southern cities he has visited and the numerous arrangements being made throughout the South for recitals, festivals and concerts. Contracts signed by Mr. Pendleton since the holiday season include the following:

Maud Powell, one recital at Tulsa, Okla. Marguerite Dunlap, contralto, and Emilie Goetze, pianist, one recital at Enid, Okla. Marguerite Dunlap, and Emilie Goetze, Shawnee, Okla. Otto L. Fischer, pianist in private recital, at Shawnee, Okla. Giuseppe Fabbrini, pianist, in recital, Shawnee, Okla. Otto L. Fischer and Harry Evans, one recital, at Fort Smith, Ark., and one appearance in the "Messiah" at Fort Smith, Ark. Otto L. Fischer, pianist, and Harry Evans, basso-cantante, joint recital, Durant, Okla. Maud Powell, at Musical Festival, Edmond, Okla. Otto L. Fischer and Harry Evans, Music Festival, at Edmond, Okla. Marguerite Dunlap and Emilie Goetze, one recital at Denton, Tex. Maud Powell in recital, at Denton, Tex. Marguerite Dunlap and Emilie Goetze, in recital, at Tyler, Tex.

Charles Harrison, tenor, Marguerite Dunlap, contralto, in joint recital and an appearance in recital one evening and an appearance in "Messiah" program the following evening, at the Abilene Music Festival, Abilene, Tex. Otto L. Fischer, pianist, and Harry Evans, basso-cantante, in joint recital, and Harry Evans in "Messiah" program at the Abilene Music Festival, Abilene, Tex. Maud Powell in recital, Brownwood, Tex. Marguerite Dunlap and Emilie Goetze in recital, at San Angelo, Tex. Charles Harrison, tenor, Marguerite Dunlap in joint recital and in appearance on "Messiah" program at the Wichita Falls Music Festival, Wichita Falls, Tex. Otto L. Fischer, pianist and Harry Evans, basso-cantante, in joint recital and Mr. Evans in "Messiah" program at the Wichita Falls Music Festival, Wichita Falls, Tex.

## Tourists Give Program for Miami (Fla.) Music Club

MIAMI, FLA., Jan. 17.—The Miami Music Club held its second meeting on Saturday, Jan. 8, with Rev. and Mrs. Benjamin Soper of Buena Vista. The program was largely made up of offerings by tourist guests. Mr. Dessels of London gave several 'cello numbers, George A. Preston, a young blind violinist, played Rubinstein's Melody in F and Schumann's "Träumerei" with fine emotional quality. Miss T. Highleyman played Chopin's C Sharp Minor Polonaise. Mesdames A. A. Clinkenbeard, Charles Reeder, L. T. Highleyman and William Clifford were appointed to outline a program for the year's work. The meeting hereafter will probably be held in the Auditorium of the Woman's Building. A. M. F.

## Successful Appearance of Bellingham (Wash.) Choral Club

BELLINGHAM, WASH., Jan. 17.—The December appearance of the Bellingham Choral Club, marked the second concert of the club, which was organized last year. The first concert established the place of the organization in the city's musical life and this year's offerings showed gratifying improvement both in phrasing and ensemble singing. Claude Madden of Seattle is conductor, and the assisting artists at this season's concert were Gwendolyn Geary, soprano; Edna Baylor Shaw, piano, and W. E. MacClymont, organist. One hundred voices took part in the choruses, which included the "Tannhäuser" "Hail, Bright Abode," Beethoven's "Glory of God in Nature" and the Horatio Parker "Union and Liberty."

## Pays Annual Musical Tribute to Father's Memory

EMMITTSBURG, PA., Jan. 3.—Following an annual custom, inaugurated thirty-one years ago, Lawrence Diehlman of Emmittsburg, arose in the early hours of Christmas Day, trudged to the grave of his father, Dr. Henry Casper Diehlman, buried in the graveyard at St. Mary's College, near Emmittsburg, and played on the flute at twelve o'clock the notes of "Adeste Fideles." Dr. Diehlman was for half a century instructor of music of St. Mary's College. G. A. Q.

## Gustav Holmquist in Recital in Burlington, Iowa

BURLINGTON, IA., Jan. 8.—A large audience gathered Sunday evening at the Woman's Club to welcome Gustaf Holmquist, the bass-baritone from Chicago,

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and enjoyed a diversified program, arranged by this talented artist. Mr. Holmquist sang the recitative and aria, "The People That Walketh in Darkness," by Handel; "Where'er You Walk" and "O Ruddier Than the Cherry," by the same composer, and numbers by Strauss, Wagner, Dvorak, Collan, Järnefelt, Backer-Gröndahl, Peterson-Berger, Meyerbeer, McDerimid, Grant-Schaefer, Carpenter and Homer. Edgar A. Nelson furnished admirable accompaniments on the piano.

## Harry Gilbert on Tour as Accompanist to Kathleen Parlow

Harry Gilbert, the excellent New York accompanist, has been acting as accompanist for Kathleen Parlow, the noted violinist. He appeared with her in Detroit on Jan. 7, in Montreal on Jan. 10 and in Farmington, Conn., on the 12th. Engagements with Miss Parlow in Providence on Jan. 25, New Haven on Jan. 26, Baltimore on Jan. 28, New Orleans on Jan. 31 and in Mobile and Selma, Ala., on Feb. 1 and 2 will keep him busily occupied. He also appears at Aeolian Hall, New York, Jan. 27, as accompanist for Nylie Choral Society, Bruno Huhn, conductor, which gives its debut concert on that date.

## Mme. Sembrich Goes to Florida

Mme. Marcella Sembrich left New York on Jan. 13 for Miami, Fla., and expects to remain in the South three months. She is accompanied by her husband, Professor Stengel.

## Mr. and Mrs. Gideon in Louisville Lecture-Recital

LOUISVILLE, Jan. 15.—Constance and Henry L. Gideon of Boston gave their program at the Louisville Conservatory of Music last Wednesday afternoon, before an interested and highly delighted audience of students and music-lovers.

Mr. Gideon, who claims Louisville as the place of his birth, has acquired much fame as a lecture-recitalist of late years and he and Mrs. Gideon were most warmly welcomed by hosts of former friends. The recital was an exposition of folk song and art song contrasts, and embraced British Folk and Art Songs, German Folk and Art Songs and French and Italian Folk and Art Songs, in addition to Yiddish Folk Songs. Mr. Gideon's explanatory remarks were highly interesting and showed careful and painstaking research, while his piano illustrations, in conjunction with the songs of Mrs. Gideon, were delightfully illuminating. The recital was planned for the students of the Conservatory by its board of directors. H. P.

## A Splendid Paper

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Pittsburgh, Pa., Jan. 7, 1916.

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## WHAT THE PUBLIC LIBRARY MEANS TO LOS ANGELES MUSIC

LOS ANGELES, CAL., Jan. 16.—In the development of the public library idea in the West, the musical section is not overlooked; in fact, the library of the city of Los Angeles takes a foremost place among the municipal libraries of the country with regard to its supply of musical-literary works and scores.

Under Librarian Everett R. Perry all attention is given to this department, not only to meet the demands of the public, but to create demand. The musical department, under the charge of Miss Caruthers, is segregated from the rest of the library, and the scores, as well as books, are easily found through card catalogues and open shelves.

Adjoining the musical section is a sound-proof music room equipped with a good piano, where music can be tried by any one and where musical committees, quartets and so on may have their meetings.

### 15,000 Calls for Scores

On the shelves of the library are more than 2500 scores, for which in the past year there were 15,000 calls. This library has the best musical section of any library west of St. Louis, following close after the big libraries of Boston, New York and Chicago. One feature of espe-

cial interest is the large collection of full orchestral scores of operas. This was donated by Charles Modini Wood, formerly an opera tenor and later a capitalist; a goal which not all opera tenors are able to reach.

All effort is taken to create interest in this department and to inform the public of its availability. Recently an article in the *Music Student*, by Mr. Perry, on the use of the musical section was reprinted in pamphlet form for general circulation.

The library works hand in hand with the musical interests of the city, keeping lists of approaching concerts, displaying programs, seeking out information as to the music to be performed. Also, musical club people desirous of working up programs on certain composers, schools or epochs can secure from the library expert assistance, not only in arranging the list of works, but in securing printed information on the works and obtaining the loan of the music. As Los Angeles is so far from the sources of adequate musical supply, the latter is a valued and much-used feature.

### Seek Biographical Works

It is found that the first calls from a new patron generally are for the anecdotal and biographical works, such as Elson's "Reminiscences," Gates' "Anec-

dotes of Great Musicians," Amy Fay's "Music Life in Germany," "Stories of the Lives of the Great Composers," and similar works; then the reader progresses to the "Master Musicians" series of biographies, and then the larger "Lives," followed by the popular histories of music and various essayists.

Music teachers make considerable use of the library, taking lists of the available and interesting works for young people and urging their pupils to read them in conjunction with their musical study.

It is noted that this section supplies a large demand for information concerning the composers and works played at the symphony concerts, and the result is that the symphony audiences are all the better prepared for hearing the programs.

### "Musical America" in Demand

Of course, the leading musical journals are on file and continuously used, the principal call being for *MUSICAL AMERICA*, which is regarded as being the chief source of information on what is going on in the musical world, and especially as to the growth of musical interest in this country. And its bound files of this magazine are kept as historical records of American music.

W. F. G.

### BAUER-CASALS JOINT RECITAL

#### Pianist and 'Cellist Unite in Splendidly Played Program

Harold Bauer, the pianist, and Pablo Casals, the Spanish 'cellist, gave their second joint recital of the season at Aeolian Hall on Tuesday afternoon, Jan. 18. A large audience, composed of lovers of the so-called "serious" type of music, was on hand, and while it was not necessary to seat people on the platform, as at the last recital, those present atoned for the decrease in attendance by an increase of enthusiasm.

The program consisted of the A Major Sonata of Beethoven, the same composer's "Variations on a Theme by Mozart," the C Minor Sonata of Saint-Saëns and César Franck's A Major Sonata. That both performers were in better form than at their previous recital was very soon evidenced, for their reading of the Beethoven Sonata was smooth, delicately phrased and left nothing to be desired in the way of sound musicianship. The 'cellist evoked from his instrument the beautiful, velvety tone for which he has become famous, with the greatest facility and the utmost ease. His playing showed none of the traces of harshness and scratching that marred his work at a former concert.

Mr. Bauer, too, played with spirit and a keen sense of values, never obscuring the theme by an over-weighted accompaniment, and never losing sight of the balance between the two instruments. The "Variations" were gracefully performed, but the César Franck Sonata was perhaps the most interesting number of the afternoon. Both artists were generously applauded after the concert by an audience that had evidently enjoyed it to the fullest.

H. B.

### CULP-GRAINGER RECITAL

#### Two Artists Unite in Steinert Series in Providence

PROVIDENCE, R. I., Jan. 14.—The third in the series of Steinert Concerts enlisted the services of Julia Culp and Percy Grainger. Both gave great delight to the large audience. Mme. Culp was at her best in the songs of Brahms and Schubert (among the latter the "Ave Maria"), and Mr. Grainger scored in compositions by himself and other composers.

At the annual meeting of the Rhode Island Federation of Music Clubs recently held in Manning Hall, an unusually interesting program was given by representatives of the State's various clubs following the election of officers, and an appeal by the president, Mrs. Eleanor Sprout Dael, for support of local musical interest.

The weekly Sunday night concert at the Strand Theater was given by Fairman's Concert Orchestra, assisted by Mrs. Louise Potter, soprano, and Alice Roberts, violinist. Both were generously applauded.

G. F. H.

### Hunter Welsh in Boston Recital

BOSTON, Jan. 15.—Hunter Welsh, pianist, gave a recital in Jordan Hall on Thursday evening, Jan. 13, playing two Choral Preludes by Bach-Busoni; and Busoni's arrangement of Bach's Chaconne; Mozart's Sonata in A Major; Chopin's Sonata in B Flat Minor, Mazurkas in B Minor and A Minor, Valses in D

Flat Major and E Minor, Polonaise in E Flat Minor; Liszt's "Sposalizio," "Il Penseroso," "Canzonetta del Salvatore Rosa," "Walderauschen," and "St. Francis Walking on the Waters." He showed that he had an extensive technique and ideas of his own regarding interpretation and tone coloring, and he was liberally applauded for his playing.

### PLAYS MASON SONATA

#### Herbert Dittler Has Composer's Aid in Performing Composition

Herbert Dittler, a young violinist, gave a recital in the Myrtle Room of the Waldorf-Astoria on the evening of Jan. 17. His program, very well balanced and calculated to reveal all phases of his equipment, contained Mendelssohn's E Minor Concerto, Daniel Gregory Mason's Sonata in G Minor, the Preludium and Allegro of Pugnani-Kreisler, a Barcarolle of Ondricek, Hubay's "Le Papillon" and the "Introduction and Rondo Capriccioso" of Saint-Saëns. An interesting feature of the concert was Daniel Gregory Mason's Sonata for violin and piano, in which the piano part was played by the composer.

Mr. Dittler is a serious artist of sound musicianship, contenting himself with careful reading rather than striving for the brilliant feats that usually accompany the performance of the young virtuoso. He played the *Allegro* of the Mendelssohn Concerto with plenty of dash and spirit, the *Andante* with a full, appealing tone, and the *Allegretto* with grace and delicacy of phrasing. The Sonata was played in true artistic fashion and won many recalls for the violinist and the composer. The group of three shorter pieces was well liked, while the Saint-Saëns number brought a fitting climax to a most enjoyable concert. Max Liebman was at the piano for Mr. Dittler in all except the Sonata.

H. B.



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## PORTLAND TALENT IN GOUNOD OPERA

"Romeo and Juliet" Worthily Presented by Oregonians—Other Productions in View

PORTLAND, ORE., Jan. 15.—The presentation of Gounod's "Romeo and Juliet" on Thursday, Friday and Saturday of this week at the Heilig Theater was an event of notable interest, in that the performances were given by Portland talent and represented the first attempt in the way of local grand opera. The production was for the benefit of the Baby Home.

Mme. Jeanne Jomelli and Roberto Corrucini drilled the principals and chorus and the latter, composed of more than a hundred singers, had an important part in the opera's success. Mme. Jomelli sang the rôle of Juliet and comment by me, on her success, is unnecessary, so well is she known for her work at the Manhattan and Metropolitan Opera Houses in New York. She was in excellent voice and was enthusiastically received, many flowers being presented after her singing of the "Valse Aria."

Norman A. Hoose was chosen for the part of Romeo, which he filled acceptably. His voice, a clear lyric tenor, was at its best in the balcony duet. Mrs. Pauline Miller Chapman was the Gertrude and the only regret was that she did not have a better opportunity to display her beautiful mezzo-soprano. Harriet Leach, as Stephano the page, was charming. She is possessed of a beautiful voice and pleasing personality.

Hartridge G. Whipp, as the Friar, gained new laurels. His singing and acting would assure his success in any company. Warren A. Erwin surprised all by his excellent interpretation of Mercutio, and Otto T. Wedemeyer, who was at one time a member of the Fritz Scheff company, proved himself an artist in the rôle of Capulet. Oliver Hughes, as Tybalt, and Louis Hansen, as the Duke, likewise did fine work, while Lloyd Morse, as Gregorio; Reinhard Braak, as Benvolio, and Herbert Anderson, as Count Paris, were all acceptable, both in acting and singing.

Too much praise cannot be given to the splendid chorus, which, under Signor Corrucini's directing, was one of the best features of the entire performance. It was composed of fresh young voices which were not lacking in enthusiasm and it is hoped that it will be heard in other operas in the near future. The orchestra was made up of many of Portland's best musicians and to it is due great credit.

Portland has proved that it can give grand opera in a worthy manner, and it is announced that other operas will follow, "Faust" being under consideration at present. "Romeo and Juliet" was sung in English, with the exception of the part of Juliet, which Mme. Jomelli sang in French. HELENA CLARKE.

### SINGS NEW LANG WORK

Boston Apollo Club Offers Composition Written for This Chorus

BOSTON, Jan. 12.—The Apollo Club of male singers, Emil Mollenhauer, conductor, sang the second concert of this, its forty-fifth season last evening in Jordan Hall to an audience that exhausted the maximum seating capacity of this auditorium. Frank Luker accompanied the singers at the piano, and Dr. Archibald T. Davison was at the organ. The club was assisted by the American String Quartet, Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola, and Hazel L'African, violoncello.

## "OPERETTA FACTORIES" BUSY IN VIENNA DESPITE THE WAR



Cartoonist Herb Roth's Idea of the "Operetta Factory" at the Cafe Museum, Vienna, Showing Some of the Leading Writers of Light Opera

THAT the war has not interfered with the production of light opera in Vienna is related in the New York World by a traveler just returned from abroad. Instead of all the theaters being dark in the Austrian capital, no less than a dozen playhouses devoted to the presentation of musical productions are open and playing to large audiences. The writer says:

"The Theater an der Wien is the leading playhouse devoted to operetta in the Austrian capital. There are many others—a dozen others, as a matter of fact—and all are open, and the operetta factories are running full blast despite the war."

"'Wenn Zwei Sich Lieben' ('When Two Love') was the title of the new

As a singing choir this club has reached a high degree of excellence under the skilled direction of Mr. Mollenhauer, and, although its many laudable characteristics were in evidence on this occasion, the program chosen was regrettably inferior to the usual high standard this club presents.

Interest centered, however, on the composition of Margaret Ruthven Lang, entitled "The Maiden and the Butterfly." This composition Miss Lang has written expressly for the Apollo Club. It is well constructed and interesting throughout, and was well sung by the club and redemanded.

The ladies' string quartet played "Tema con Variazioni," Glière; "Romanze, Presto al Saltarello," Grieg, and in a well-balanced ensemble gave pleasure in their artistic performance.

W. H. L.

Billy Lydy, an eighteen-year-old soprano from South Dakota, has won a marked success as understudy to Marguerite Namara in Franz Lehár's operetta, "Alone at Last," at the Shubert Theater, New York.

operetta which I saw at the Theater an der Wien. It was enthusiastically received by one of the most brilliant audiences I had seen in many a day. As a rule the Viennese do not 'dress up' to go to the theater. But at this premiere evening dress was the rule rather than the exception. And there were enough officers in gorgeous uniforms to give it an added dash of color.

"Every number in the play was encored again and again, and at the end of the second act—after the inevitable waltz theme had been repeated seven times—Edmund Eysler, the composer, bowed his appreciation to the audience. 'Tanzen den Letzen Walzer mit Mir' ('Dance the Last Waltz with Me') is the title of the waltz hit of this flower of the operetta crop. New York will be 'hesitating' to it this season."

### SOLOIST WITH GOTHAM CLUB

Margaret Chapman, Soprano, Heard with Much Pleasure

The Gotham Club of New York, Mrs. Anita Comfort Brooks, president, recently gave a musicale at the Hotel Astor in honor of Margaret Chapman, soprano, and Homer N. Bartlett, the prominent American composer. Mrs. Chapman was heard in Leoncavallo's "Mattinata," "Ouvre tes yeux bleu," by Massenet, and "Vissi d'arte," from Puccini's "Tosca," displaying a voice of much beauty and warmth and pronounced interpretative ability. She was also heard in Bartlett's "Rosebud," with the composer at the piano, which she gave in a most finished style.

Mrs. Chapman also appeared before the Opera Club at the Waldorf-Astoria at its "Italian Conversation," where she again made a very decided impression.

Mrs. Chapman hails from Tennessee and on New Year's Day she and her mother were "at home" at her apartment in the Hotel Wellington, where they entertained their friends in the old-fashioned Southern way.

## CARUSO IN "LIEDER" A BILTMORE NOVELTY

Throng Hears Tenor with Mabel Garrison, Miss Orrell and André Tourret

"Caruso Causes Crush" might be the alliterative headline for this account of the Hotel Biltmore musicale on Jan. 21, when the famous tenor appeared with Mabel Garrison, Lucile Orrell and André Tourret. There has been no concert in this New York series which has so crowded the ball room. An extra row of chairs was placed along each aisle, and the space at the rear was filled with standees.

"Is Caruso preparing for a concert tour?" was a question suggested by the offerings of the great tenor (who has thus far limited his concert appearances to those in the Biltmore and Bagby musicales). Instead of supplementing his opera arias with popular Italian songs, as he has so frequently done, Mr. Caruso offered several "lieder." These, sung in French, were Schubert's "Adieu," Rubinstein's "Die Nacht" and Tchaikowsky's "Nur wer die Sehnsucht kennt." In the first-named the tenor's voice sounded almost baritone, and of the three he was most effective in the Rubinstein song, which he interpreted from the viewpoint of an Italian opera singer. The singer was on familiar ground in the Prayer from "Le Cid," which he sang nobly, as he did the Tchaikowsky "Don Juan's Serenade," followed by Tosti's "Good-bye," in Italian, as an encore.

As did her noted colleague of the Metropolitan, Miss Garrison reflected honor upon that institution with her supremely beautiful singing of the "Lakmé" Bell Song, Bleichman's "Come, child, beside me," Grieg's "Solveig's Song" and the Strauss "Voci di Primavera," to which she added Liza Lehmann's "Cuckoo." Both her bell-like voice and her charming personality ingratiated her with the audience. Miss Orrell proved that she is a 'cellist of sterling gifts with a full, round tone displayed in two well played groups.

Mr. Tourret's refined art and his violin tone of absolute purity made an excellent impression. Salvatore Fucito was Mr. Caruso's accompanist; Miss Garrison was accompanied by her husband, George Sienmon, and Camille Decreus was the piano support for Miss Orrell and Mr. Tourret. K. S. C.

### GAVE AMERICAN PROGRAM

Lincoln (Neb.) Hears Hazel Kinsella Song—Play Williams Sonata

LINCOLN, NEB., Jan. 18.—A program of American compositions was given here on Monday, Jan. 10, by Mrs. E. C. Tullis, violinist; Hazel Gertrude Kinsella, pianist, and Harry Duboff, violinist, under the auspices of the Matinée Musicale Club.

The Guy Bevier Williams Sonata, for piano and violin, written by Mr. Williams during his student days in Berlin, as played by Miss Kinsella and Mr. Duboff, and Miss Kinsella was again represented on the program by her song, "Longing," sung by Mrs. Tullis.

The program was as follows:

Guy Bevier Williams, Sonata for Piano and Violin, Miss Kinsella and Mr. Duboff. Sydney Smith, "Chanson Russe," Edward MacDowell, "To a Wild Rose," Barns, "L'Escarpolette," Mr. Duboff. Woodman, "A Birthday," Whelpley, "Now Sleeps the Crimson Petal," Harriet Ware, "Boat Song," Charles Wakefield Cadman, "At Dawning," Hazel Kinsella, "Longing," Ethelbert Nevin, "Little Boy Blue," Victor Herbert, Aria "I List the Trill" from "Natoma," Mrs. Tullis, Albert Spalding, "Berceuse," Harry Duboff, "Serenade," Sansone, "Sadness," Maurice Goldblatt, "Dance of the Sylphs," Mr. Duboff.

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## NEW BOOKS ABOUT MUSIC

"MUSIC After the Great War"\* is the very engrossing title of a small volume just issued by G. Schirmer. Its author is Carl Van Vechten, who has not, to our knowledge, perpetrated any other books, but for several years was engaged in writing musical and dramatic criticism of a kind in certain New York dailies. Now ever since the tremendous nature of the present war was properly grasped, speculation as to its ultimate effect on musical art in its largest aspects has been rife. Hence one welcomes every opportunity to obtain light on this gravely momentous subject. Mr. Van Vechten's work is not confined to the one matter, however. Of that he disposes in twenty-five short pages and the rest of the volume consists of essays written at various times during the past two or three years (dates given at the end of each). There are articles (the author calls them "studies"; having read them, we prefer the less pretentious substantive) headed "Music for Museums," "The Secret of the Russian Ballet," "Igor Stravinsky: A New Composer," "Massenet and Women," "Stage Decoration as a Fine Art" and "Adolphe Appia and Gordon Craig."

The book is short, but the quantity of sheer nonsense crowded into its 170 odd pages is prodigious. A casual perusal of merely a few paragraphs will quickly explain matters. Mr. Van Vechten is one of that class—considerable nowadays—whose aim and object is to be "different," to profess contempt for every line of thought and artistic endeavor except that which bears the trade-mark of novelty. Of course, this ideal of esthetic snobbery, this cult of the "advanced" for its own sake, but not for that of its actual significance or value, is nothing new. Every age has been afflicted with some form of it. Mr. Van Vechten takes his reader freely into his confidence on the matter. "I stand with bowed and reverent head before the music of the future," he remarks in a discussion of a certain Stravinsky work, "with the mental reservation, however, that I may spurn it when it is no longer music of the future." After all, there is a certain redeeming element in this sort of frankness.

There is something delightfully naïve

\*"MUSIC AFTER THE GREAT WAR." By Carl Van Vechten. G. Schirmer, New York, 1915. Cloth, pp. 168. Price, \$1 net.

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and absurd in Mr. Van Vechten's idea of music after the war. It will not be a French, German, English, Italian or American product, he avers. Why not? Because some of those countries seem to be musically effete at present and the others have done nothing worth while. The light is to shine out of Russia. Why so? Because Stravinsky is a Russian and Mr. Van Vechten likes Stravinsky. That is the substance of it. And why is Mr. Van Vechten so enamored of Stravinsky? Largely, we gather, because some of his music was hissed in Paris and because a conductor of the rank of Alfred Hertz admitted himself puzzled by one of his scores. The whole line of reasoning is delicious. Possibly it, too, is of the future. Never mind that the spiritual reactions of the war may bring into being new composers to fill seemingly barren places. It suffices for Mr. Van Vechten that Richard Wagner is aging rapidly (fact!); that public interest in his operas is on the decline (Mr. Van Vechten frequents the Metropolitan often enough to know better); that Strauss, though he has "utilized discords skilfully in his tonal painting" (how musicianly an *aperçu!*) is written out; that Reger, Schillings, Humperdinck, Pfitzner, D'Albert and the rest of that brotherhood are negligible. Germany, therefore, has run its musical course (except for what Schönberg may be able to redeem and preserve for future generations). France, Italy and England are similarly damned and America's prospects even more hopeless. But Russia has Stravinsky; hence Russia will be the torch-bearer.

But we cannot for the present enter into an examination of all the abysmal foolishness in an article which, among other things, seriously (!) refutes the notion that the war was brought on by a trend of artistic tendencies. The succeeding "Music for Museums" outdoes it in egregious silliness. Here Mr. Van Vechten rails against chamber music, which he dislikes and is convinced that most other people dislike. Follows a pretty specimen of the author's keen penetration and critical acumen: "Chamber music is music intended to be played, not to be listened to, except perhaps by some doting members of the performers' families. Suppose you play the violin and you can find another violinist, and a cellist and a violist; you invite them all to come to your house some night and you take down Schubert's quartets or Tchaikowsky's and entertain yourselves. Father, reading his paper, listens listlessly. Sister Mary doesn't object to giving her ear occasionally, but there is no concerted attention devoted to you. Nor should there be. People do not, as a rule, attempt to play piano duets in public. Why they should play string quartets I do not know." And so on for quantity.

Having disposed of chamber music and consigned the works of Bach, Beethoven and Brahms to his "museum," the perfervid Mr. Van Vechten undertakes to expose the "Secret of the Russian Ballet" without telling anything that others have not told to better advantage and to happier literary purpose before. Thereupon, a disquisition on "Stravinsky, a New Composer," that asserts much but proves nothing. Yet there are some interesting pages in this—quoted *verbatim* from the distinguished M. Calvo-coressi.

It takes true keenness of wit to be brilliantly silly or subtly paradoxical. Mr. Van Vechten's method amuses one only by its utter disingenuousness.

ROMAIN ROLLAND'S "Musiciens of Former Days"† ("Musiciens d'Autrefois") naturally holds less matter of vital interest than his splendidly keen and penetrating "Musiciens of To-day," which came out in an English translation last year. Henry Holt and Company have now issued the former in an English version by Mary Blacklock—an admirable version, considering the difficulty of preserving anything like the original flavor of Mr. Rolland's movingly simple and tenderly poetic style. The work itself is amazing for its commingling of vast erudition with that ideality and spiritual perception which stamp the author of "Jean-Christophe" as the greatest and most far-seeing of living French writers. Mr. Rolland is in fact the prophet of the age about to dawn.

†"MUSICIANS OF FORMER DAYS." By Romain Rolland. Translated into English by Mary Blacklock. Published by Henry Holt & Co., New York. Cloth, pp. 374. Price, \$1.50.

The present volume opens with a magnificently luminous chapter on the "Place of Music in General History. There follow important dissertations—never dry or scholastic—on the beginnings of opera, the first opera played in Paris, Lully (containing some of the finest pages ever written about that important master), Gluck, Grétry and Mozart. All of them abound in wealth of information and profundity of thought.

"Musicians of Other Days" should take its place in all the most progressive conservatories of America. It is a great work by a great master.

THE "Signoscope," brought out recently with an explanatory booklet by the Ditson Company, is a simple and ingenious device for discovering key signatures. It consists of two superimposed celluloid discs, the lower one con-

taining the signatures in sharps and flats and the key notes of major and relative minor tonalities. On the upper disc appear the alphabetical names of keys, chromatic and diatonic. At either extremity are two apertures. When the lower disc is moved until a vertical indicating line points straight to the desired key the signature will be found showing through the opening on the left side and the tonics of major and relative minor through that on the right. The contrivance is ingenious, easy to operate and undeniably useful, though there is danger that it may discourage a pupil from the mental effort of learning keys and their signatures. H. F. P.

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## BELGIAN TENOR IN CHICAGO OPERA

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FOR the loss the Chicago Opera Association sustained while Armande Crabbé was fighting for his native Belgium, we have been somewhat reconciled by hearing this year a countryman of his in Octave Dua, the tenor, who from the very first week of the opera has displayed unusual versatility and merit.

A member of the royal Belgian opera at the Théâtre de la Monnaie, in Brussels, for ten years, M. Dua has had a vast and interesting experience in operatic interpretation, and his visits to England, where he sang at Covent Garden and also in concert, made for him a reputation which was noted by Director Campanini and resulted in his engagement for our company.

Educated at Ghent, at the Conservatory, under Leo Van de Haeghen, he made his debut in that city in "Carmen" and was immediately engaged for Brussels, the directors of the Opera securing M. Dua for a long term of years. He also made several concert tours with Arthur De Greef and Ysaye, and sang in many concerts in the English provinces. Last summer he gave thirty-five concerts for the English and Belgian Relief funds, and sang in many of the hospitals of both countries anonymously.

M. Dua has a voice of hardy, firm texture and of extensive range, and his enunciation in German, French and Italian is most distinct. He is perfectly at home on the stage and enters into his rôles with thorough understanding of histrionic values.

M. Dua has now been engaged for a concert tour with Emmy Destinn, the



Photo by Matzene, Chicago

Octave Dua, the New Belgian Tenor of the Chicago Opera Company

Bohemian prima donna, and this tour will begin after the opera season closes, the latter part of this month.

At present M. Dua's home is in Brussels, where his mother resides, but he is so impressed with America that he has about decided to make this country his permanent home. This is his first visit to this country.

first prize offered by the director of the Toronto Conservatory of Music. Miss MacPherson shortly afterward was taken to New York, where she was enthusiastically received as a pupil of Wassili Safonoff, who at that time was conductor of the Philharmonic Society. When Mr. Safonoff left America to take up his residence in Berlin, Miss MacPherson followed to continue her studies with the celebrated Russian pianist—teacher of Lhévinne and Scriabine.

While associated with Paul Goldschmidt, the German pianist, Louise MacPherson enjoyed the distinction of being classed as one of his most able assistants.

### MELBA'S ROCHESTER RECITAL

#### Soprano and Her Assisting Artists Warmly Received

ROCHESTER, N. Y., Jan. 13.—Mme. Melba gave delight to a large audience last Friday evening at Convention Hall in an Ellis concert. The assisting artists were Beatrice Harrison, 'cellist; Robert Parker, baritone, and Frank St. Leger, accompanist. Mme. Melba's audience was warmly demonstrative. Miss Harrison's 'cello playing showed rare emotional insight, and she drew a rich tone from her instrument. The accompaniments furnished by Mr. St. Leger were excellent throughout, and Mr. Parker pleased his audience with the "Pagliacci" Prologue and the "Don Juan Serenade," by Tchaikowsky.

Other events of the week were a concert given by Tuesday Musicales members to their student body in the Tuesday Musicales club room at the Fine Arts Building, on Tuesday, and a recital given by the pupils of Mrs. Bellamy Burr and Marvin Burr in the Burr Studios on Wednesday evening. Those taking part were Mrs. Walton Smith, Violetta Malling, Gertrude Hooker, Maud Pierce, Vera Tischler, Tirzah Crippen, May Bosche, Angelina Cobb, Edna Kohnan, Adelaide Kaine, Helen Day, Beatrice Moore, A. F. Lamberton and Carl Blim. M. E. W.

### SCHOFIELD IN ORATORIO

#### Makes Four Appearances in That Field in Nine Days

Edgar Schofield, the baritone soloist at St. Bartholomew's Church, New York, has been making a reputation as a singer of oratorio. On Jan. 19 he will sing the baritone part in the performance of "The Creation," to be given by the Choral Union of Keene, N. H., under the direction of Nelson Y. Coffin, and the following night and again under Mr. Coffin's leadership will appear in the same work in Fitchburg, Mass. On Jan. 25 Mr. Schofield will sing in the "Gloria Domini" of Tertius Noble to be given at St. Paul's Church, New York, with the composer at the organ. A fourth appearance in oratorio within a period of nine days will be made in Waterbury, Conn., on Jan. 28, when "The Messiah" will be sung, with Isaac Beecher Clark wielding the bâton.

Mr. Schofield, together with the other members of the St. Bartholomew's Quartet, sang at Glen Ridge, N. J., on Jan. 14, and on the 16th he sang at the Brooklyn Institute of Arts and Sciences. Huntington and Jamaica, L. I., will be visited on Feb. 1 and 3 and on the 29th with Sascha Jacobsen, the violinist, he will give a joint recital in Buffalo.

### NOTED SOLOIST WITH ARIONS

#### Arkady Bourstin Wins Triumph in Newark Concert

NEWARK, N. J., Jan. 17.—The Arion Singing Society introduced to its hearers a violinist of more than passing merit when it selected Arkady Bourstin as soloist for its December concert. The Mendelssohn Concerto, Cecil Burleigh's "Village Dance," Dvorak's Mazurka and the Svendsen Romance served to show the sound musicianship and fine rhythmic sense of the violinist, and the audience evinced marked appreciation of the masterly display of violinistic art.

Anna Bussert, soprano, was the assisting artist, being heard in a Verdi aria, a group of German songs, and Harry Burleigh's "Just You." The choir distinguished itself in the surety with which it dealt with the technical difficulties of such compositions as Goldmark's "Spring Witchery" and the "Love and Wine" of Conductor Wersching.

## LOCAL CHORUS ON FARRAR PROGRAM IN SAN ANTONIO

### Mozart Society Makes Highly Creditable Appearance—Ovations for the Soprano and Her Associates

SAN ANTONIO, TEX., Jan. 15.—By far the most important musical event thus far of the season was the concert given by Geraldine Farrar at the Majestic Theater last evening, under the auspices of the Mozart Society. One of the distinctive features was that Miss Farrar consented to the appearance on the program of a local chorus, the Mozart Society of 100 voices, which sang three songs, under the direction of Arthur Claassen, and with Mrs. Frederic Abbott as accompanist, to the great pleasure of the audience.

No better way of showing the impression Miss Farrar made on the great audience that came to hear her could be found than to recount she was called back nine times in response to Moussorgsky's "Sternlein"; eight times following "Schneeglockchen" (on one of which recalls she played her own accompaniment to "Annie Laurie"); five times for the "Madama Butterfly" aria, and four times after each of her other program songs. Altogether she sang fifteen times.

Reinold Werrenrath, baritone, sang one number before Miss Farrar appeared, and, because of this fact, would not respond to an encore. He was recalled on every number, after one of which the applause lasted four minutes. Not only was the audience pleased immensely with his voice, but wide comment was made on the fact of his very distinct enunciation. Ada Sassoli's harp solos were all encored, and Richard Epstein, the accompanist, shared in the praise and appreciation of the audience.

In that Miss Farrar allowed a local chorus to appear with her, she recognized the musical attainments of San Antonio in a way that was fully appreciated.

C. D. M.

### MELBA IN WASHINGTON

#### Diva Enthusiastically Received in Her Recital at the Capital

WASHINGTON, D. C., Jan. 14.—After an absence of some years, Mme. Melba returned to Washington this week in a recital in which she was enthusiastically received. Her operatic numbers which obtained greatest applause were the "Ave Maria" from "Otello" (Verdi) and "Addio" from "La Bohème" (Puccini), after which she sang Tosti's "Goodbye" and was so enthusiastically applauded that she gave an additional song, playing her own accompaniment. Her songs included "Chanson Triste" (Duparc), two Bemberg numbers, a group of Scotch songs and "Se Saran Rose," Ardit. Mme. Melba was assisted by Gaston Sargeant, whose rich baritone was heard in "Morning Hymn" (Henschel), "Rolling Down to Rio" (German) and "In the Great Unknown" (d'Hardelot). Another artist of the concert was Beatrice Harrison, 'cellist, who quite captivated her audience by her artistic playing and sym-

pathetic interpretations, as well as her charming personality. Her numbers included "Elégie," Fauré; "Orientale," César Cui; "Preislied," Wagner-Becker; "Requiem," Schumann, and "Vito," Popper. The accompaniments were artistically played by Frank St. Leger.

W. H.

### LOUISE MAC PHERSON'S TOUR

#### American Pianist to Appear in Various Concerts Here

Louise MacPherson, the young American pianist, whose talent has impressed itself on both German and American audiences, is to make several appearances here this season. She is the daughter of Mme. Elsa MacPherson, the prominent pianist, and pupil of Bruno Zwintscher and Robert Teichmüller of the Leipzig Royal Conservatorium. Louise MacPherson's musical education was begun with her mother at the age of six. When she was eight years of age she was heard in concert in the Mozart A Major Concerto, and one year later won the

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Buffalo Commercial:—"She won the audience the very moment she appeared. She possesses A FRESH, YOUNG VOICE of much SWEETNESS AND POWER and she sings with RARE ARTISTIC CHARM. Her stage presence is pleasing and altogether she is a very satisfactory artist."

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

ALEXANDER RUSSELL, Philip James, Mary Helen Brown, G. Marschal-Loepke, C. Linn Seiler—five worthy names in American composition—figure in the first output of the new music publishers, Huntzinger & Dilworth, of New York.\*

Mr. Russell has made a setting of Arthur Symonds's superb poem, "In Fountain Court," which surpasses everything that he has put forward in the past. To say this in the case of the composer of "The Sacred Fire," "Sunset" and "My True Love Lies Asleep," is to say a good deal, for Alexander Russell is one of those composers who write not much but all of very high standard. In "In Fountain Court" he has written an atmospheric song, full and warm in its emotional qualities, finely unified in its structure and written with real mastery. There is little in contemporary song literature conceived on a higher plane; Mr. Russell's "In Fountain Court" is one of the biggest and finest songs this country has ever produced. It has been sung in

\*"IN FOUNTAIN COURT." Song for a Solo Voice with Piano Accompaniment. By Alexander Russell. "PEACE TRIUMPHAL." Song for a Solo Voice with Piano Accompaniment. By G. Marschal-Loepke. "THE RESPONSE." Song for a Solo Voice with Piano Accompaniment. By Harriet Axtell Johnstone. "THE SECRET." Song for a Medium Voice with Piano Accompaniment. By Philip James. Price, 60 cents each. Published by Huntzinger & Dilworth, New York.



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manuscript, notably by John Barnes Wells, the tenor, at his Aeolian Hall, New York, recital last fall. Singers of discriminating taste will add it to their recital repertoire.

Another that belongs in the art-song class is G. Marschal-Loepke's "Peace Triumphant," to a poem by Samuel Platt. It is strongly dramatic, with an opening section *Andante risoluto e guerriero*, followed by an uplifting D flat major, beginning "Oh! Giver of All, Ah! Master Above," a section the melodic lines of which stand out prominently. The song must command the immediate respect of all who hear it. It is inscribed to Mme. Galski.

Miss Brown's song, "The Response," shows this gifted composer at her best. She has expressed herself naturally, the voice part being a perfect melody, while the piano accompaniment is carried out with care and a fine appreciation of the fitness of things. The poem is well conceived, the work of Harriet Axtell Johnstone. Mr. James's "The Secret" is strongly individual without being at all forced. There is noted constantly a finer and truer inspiration in this young man's music, which should make his name one to be remembered in American music.

The Russell, Marschal-Loepke and Brown songs are published both for high and low voice, the James song for medium voice.

The publishers, Huntzinger & Dilworth, show real taste in the excellent manner in which they issue their songs. The printing and paper are such as to provoke favorable comment and the title pages are truly artistic. The continuance of their policy of publishing fine songs in fine editions will place them in the front rank.

THE third volume of "selected festival music" for the organ, compiled and edited by the noted organist, Dr. William C. Carl, which the Boston Music Company is issuing, has just appeared. It is entitled "Special Church Services."† The numbers are intended for the festivals of the church as they occur during the year. Although thus designated, they are practical for the services of any church, not necessarily the Episcopal.

Dr. Carl has shown the same care and discrimination in choosing the music for this volume that has been shown by him in the case of the other two albums, which have been reviewed in this journal. The editing is again exemplary. The compositions are Charles B. Hansen's "Alleluia," Edmund Schubert's "A Lenten Meditation," Clement Loret's "Jubilate Deo," Johannes Plag's "Cathedral Prelude," C. J. B. Meacham's Solemn March, "My Country 'tis of Thee," arranged for patriotic services by the illustrious W. T. Best; J. Hurst's "Festive March," Schumann's "In Paradise," arranged by Guilman; C. Morton Bailey's "A Song of Thanksgiving," Ferris Tozer's "Magnificat," V. Patrik Vretblad's "Contemplation," the Allegro Vivace from Mendelssohn's "Reformation" Symphony, Widor's Cantilena, Joseph C. Bridge's "A Song of Peace" and a Larghetto by Handel.

Dr. Carl has indicated in each composition what service it is fitted for. The volume bears the following inscription: "To my friend and pupil, Mr. Philip Berolzheimer, New York City, this volume is respectfully dedicated."

RICHARD KEYS BIGGS, the concert organist, has made some charming transcriptions, which J. Fischer & Bro., New York, have published.‡ Mr. Biggs has taken Paderewski's famous Minuet, a Notturmo by Naprawnik and Simonetti's Madrigale and translated them into organ terms most successfully. In every case he has done more than write out the pieces on three, instead of two, staves; he has altered them to suit the organ and thus rendered a service to organists who desire to include them in their repertoire.

THE White-Smith house advances four piano pieces by Esther Gronow, "Through the Woods," "Spring Flowers," "Sunshine and Showers" and "Evening

†FESTIVAL MUSIC. "SPECIAL CHURCH SERVICES." For the Organ. Compiled and Edited by Dr. William C. Carl. Published by the Boston Music Company, Boston. The Boston Music Company Edition, No. 191. Price, \$1.00 net.

‡MINUET. By I. J. Paderewski. NOTTURMO. By E. Naprawnik. MADRIGALE. By A. Simonetti. Transcribed for the Organ by Richard Keys Biggs. Published by J. Fischer & Bro., New York. Price, 60 cents each, the first two, 50 cents the third.

Song."§ They are simple pieces, well written and valuable as teaching material.

IN ballad style a simple melodic song, "A Song's Echo," by Ralph Cox, is published by Arthur P. Schmidt, the Boston publishers.¶ Mr. Cox understands the demands of singers and has written a song that they will like. It is published for high and low voice.

THE Oliver Ditson Company has issued a very attractive part-song for male voices, "Mister Sunshine," by Frank E. Ward, and Arthur W. Marchant's conventional "Mopsa," for male voices, a *cappella*. George C. Turner's patriotic song, which has been reviewed in these columns, "Hail, Land of Freedom," is issued in the edition for three-part chorus of women's voices with piano accompaniment.¶

WILSON G. SMITH has written an exceptionally melodious song in his "Heart Sorrow," which the Sam Fox Publishing Co. has issued.\*\* It is in Mr. Smith's familiar style, a pure vocal melody with the piano accompaniment subordinate to it. Naturally, the execution is in that praiseworthy manner which one expects from a composer of Mr. Smith's reputation. It should be an instantaneous success with singers and public. Editions for high and low voice are published.

THE *Andante* of the late Coleridge-Taylor's Violin Concerto in G Minor has been arranged for the organ for concert use by J. Stuart Archer and is now issued by Metzler & Co., London. §§ When this concerto was first played here by Maud Powell—it had, if the writer errs not, its first and last performance in America at that time—it was noted that it was not a work of especial importance. The slow movement is undoubtedly the best and Mr. Archer's transcription of it for the organ is effective enough to warrant its being studied by concert organists. Coleridge-Taylor had a certain individual gift, which is very evident in this *Andante*.

"THREE Poetic Dance Impressions" for the piano by the excellent

§"THROUGH THE WOODS," "SPRING FLOWERS," "SUNSHINE AND SHOWERS," "EVENING SONG." Compositions for the Piano. By Esther Gronow. Published by the White-Smith Music Publishing Co., Boston, New York and Chicago. Price, 50 cents each the first three, 40 cents the fourth.

¶"A SONG'S ECHO." Song for a Solo Voice with Piano Accompaniment. By Ralph Cox. Published by Arthur P. Schmidt, Boston, New York and Leipzig. Price, 50 cents.

¶NEW OCTAVO ISSUES. Published by the Oliver Ditson Company, Boston.

\*\*"HEART SORROW." Song for a Solo High Voice with Piano Accompaniment. By Wilson G. Smith. Published by the Sam Fox Publishing Co., Cleveland, Ohio. Price, 50 cents.

§§ANDANTE FROM VIOLIN CONCERTO IN G MINOR. By S. Coleridge-Taylor, Op. 80. Transcribed for the Organ by J. Stuart Archer. Published by Metzler & Co., Ltd., London. Price, Two Shillings Net.

composer, G. Farrata, are published by Hinds, Noble & Eldredge, New York.†† The pieces are entitled, "At Sobieski's Court," a mazurka in B major; "Mazurian Round" and an "Elfin Revel." Though not as unusual or individual as some of Mr. Ferrata's compositions for the piano they are worthy essays. They are of medium difficulty and well set for the instrument.

TWO songs under one cover by the popular Amy Woodforde Finden, "Forlorn" and "The Eyes of Firozée," are issued by Boosey & Co.¶¶ The first is of no importance, but "The Eyes of Firozée" is a good example of Mrs. Finden's facile manner of expression. Musically, it is not exciting, but as one hardly expects no more than this from the composer of the "Indian Love Lyrics," the disappointment is not keen. The songs are published for high and low voice.

††THREE POETIC DANCE IMPRESSIONS. "AT SOBIESKI'S COURT," "MAZURIAN ROUND," "ELFIN REVEL." Compositions for the Piano. By G. Ferrata, Op. 34. Published by Hinds, Noble & Eldredge, New York. Price, 50 cents the first, 60 cents each the other two.

¶¶"FORLORN," "THE EYES OF FIROZÉE." Songs for a Solo Voice with Piano Accompaniment. By Amy Woodforde-Finden. Published by Boosey & Co., New York. Price, 75 cents.

### MARCELLA CRAFT

SOLOIST  
New York Philharmonic Orchestra

January 13 and 14, 1916

In spite of the profound effect of the playing of the Hero's Life, the climax of the evening was the Salomé music, sung by Miss Marcella Craft. This, although written for most gruesome dramatic material, is among Richard the Second's most beautiful music. And Miss Craft sang with an opulence of tone that was more than a match for the vivid and intense orchestration of Strauss. The consonants did not always carry through the instrumental surge, but the dramatic force of the voice did, and a powerful effect was produced thereby. Miss Craft has sung the music many times, both in the opera and on the concert stage and is thoroughly familiar with it. She showed this familiarity every second—she showed the trained actress in every phrase, but never once did she overact, in the sense of carrying over to the concert room effects that could only be realized on the stage with scenery and properties. And this music is really more enjoyable without that hideous "head of John the Baptist on a charger" than with it. The conductor and the singer were in absolute accord, and both are to be congratulated on the performance. The audience remained several minutes to applaud, and called out the singer and conductor again and again. —New York Evening Post, January 14, 1916.

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### Salvadore Petrola

WASHINGTON, D. C., Jan. 22.—After an illness of more than a year's duration, Salvadore Petrola, former assistant leader of the Marine Band, passed away on Monday, Jan. 17, at his home in this city. Mr. Petrola was born in Palermo, Sicily, Nov. 25, 1835. After coming to America Mr. Petrola was a member of several orchestras in Boston, enlisting in 1861, in the Marine Band, of which he was a member for thirty years. For many years he was assistant leader and the band's only soloist and had a score of interesting reminiscences of Lincoln and of various inaugural days. He retired from active musical life in 1891, but always continued to take a keen interest in musical progress. His arrangement of the scores of several operas have been used by bands all over the country for many years.

### Mrs. Cornelia Wyckoff

Mrs. Cornelia Wyckoff, wife of William F. Wyckoff, died Jan. 23 at her home, 90 Warriman Avenue, Jamaica, Queens Borough, L. I. She was for years soprano soloist in the Jamaica Dutch Reformed Church, her sister, Mrs. John Wyckoff being the contralto.

### William L. Peters

William L. Peters, nationally known as a violin maker and repairer of rare skill and the owner of a Stradivarius valued at \$4,000, died in the Hartford Hospital, Hartford, Conn., Jan. 22, in

his eighty-first year. He was a native of Douglas, Mass., and during his forty years' work handled and repaired many of the world's famous violins. In addition to his Stradivarius he owned a Klotz bearing the date of 1770, a Salomon of Paris of 1750, and a beautiful instrument from the shop of Nicola Gagliano.

### Mrs. Ellen Godfrey

BANGOR, ME., Jan. 21.—The death of Mrs. Ellen Godfrey, widow of James A. Godfrey, occurred at Bucksport, this State, on Jan. 12. Mrs. Godfrey has for years been closely associated with the musical life of Bucksport, teaching vocal music for many years at the E. M. C. Seminary from which she was graduated, and also at Bangor. She is survived by a daughter, Mrs. H. Rufus Googins of Bucksport, also actively associated with music, two brothers and two sisters.

J. L. B.

### J. William Pope

J. William Pope, aged ninety, widely known as a singer of political campaign songs, died last week at his home in Pittsburgh. He was first engaged to sing by the committee in charge of the campaign of President James Buchanan and sang during every presidential campaign until the administration of President William McKinley. Mr. Pope was also known as a musician and poet.

### Dr. John G. Gulick

Dr. John Gilbert Gulick, father of Earl Gulick, who ten or twelve years ago was famous throughout the country as a boy soprano church singer, died on Jan. 19 at his home, 587 Riverside Drive, New York. Dr. Gulick was born in Schenectady on Oct. 18, 1858.

### Mrs. Matilda Purcell

Mrs. Matilda Purcell, formerly a piano teacher in Greenwich Village, New York City, where she had lived for nearly sixty years, died on Jan. 10, in St. Francis's Hospital, in her eighty-fifth year.

## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

The students of the Sergei Klubansky studios have had a week of unusual activity, of which may be mentioned the following: Virginia Magruder scored a success at her song recital in Danville, Va. Miss Magruder has also been engaged to sing at the next musicale at the home of Mrs. Charles L. Sicard. Eunice Holst has closed an engagement to appear with the Henry W. Savage Company in "Sari." Andreas Dippel has engaged Mary Levitt for his forthcoming light opera production.

Those who took part in the sixth studio musicale were Patricia Murphy, Emilie Henning, Louise Davidson, Virginia Magruder, Mildred W. Shaw, Garry McGarry and Anna Kostolck. Furthermore Walter Copeland will be soloist at several of the public school concerts, and Lalla Bright Cannon will be heard at the next Rubinstein Club concert.

\* \* \*

Two Miller Vocal Art-Science pupils of Adelaide Gescheidt who have enjoyed success recently are Violet Dalziel, soprano, and Mrs. Elizabeth Ellsworth Goucher, soprano. The first named was heard at the Waldorf-Astoria in a concert under the auspices of the Maine Women's Clubs, her charming offerings including songs by Cornelius and Ethel Watson Usher. Mrs. Goucher gave a song recital at the home of Mrs. George McCreery; her splendid coloratura singing won the spontaneous applause of all present. Ethel Watson Usher was the capable accompanist.

\* \* \*

Guglielmo Caruson, the vocal teacher, gave a musicale at his studios in the Nevada, on Jan. 11, the event being in honor of O. J. Brooks and Mrs. T. W. Pratt of Alabama. Neida Humphrey, soprano, and Eugene Greenbaum, baritone (both pupils of Mrs. Caruson), furnished the program. Oliver Hirt was the accompanist. Among the guests were Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Giuseppe de Luca, Mrs. Giorgio Polacco, Arnold Genthe, Mr. and Mrs. Maurice V. Samuels, Emilie Frances Bauer, A. Walter Kramer, Ariadne Holmes Edwards, Charlotte Lund and Andres de Seguro.

\* \* \*

A program of pleasing character was given on Jan. 17 at the Misses Patterson's Home for Young Ladies, in 104th

Street, by Mrs. Estelle Yeare (a pupil of Elizabeth Kelso Patterson), soprano; Miss M. Hoberg, who played two melodious piano pieces of her own composition; Helen Steele and Marian Cummina, pupils of Wager Swayne, who are living in the Patterson Home this winter. Helen Erskine was the accompanist. The good-sized audience was cordially disposed.

\* \* \*

Emma Thursby, at her recent third Friday musicale, entertained Mrs. H. H. A. Beach, the composer, and Mrs. Caroline Bartlett, the Boston singer, who is now devoting herself to the career of a worker and nurse among the wounded soldiers of France. A contribution was given in response to Mrs. Bartlett's plea for the soldiers. Edith Chapman Gould, the soprano, sang a number of songs by Mary Knight Wood, who accompanied her at the piano. Estelle Harris sang some of Mrs. Beach's compositions, and Gertrude Karl was another enjoyable soloist. A number of distinguished persons were in the audience.

\* \* \*

A new class in the New York Galin-Paris Cheve School of Sight Reading, Wilbur A. Luyster, director, will be formed Feb. 1. This class will consist of vocal students having already applied, and all other prospective church solo singers who wish to obtain positions this season. Mr. Luyster will be in personal charge of the class.

\* \* \*

Carl Rupprecht, baritone, a pupil of Claude Warford, is doing considerable concert work this season. In December and early January he sang with success in Pennsylvania towns, including Scranton and Wilkes-Barre. Several coming engagements are in Brooklyn, Feb. 4; Newburgh, Feb. 12; Kingston, Feb. 13; Orange, N. J., Feb. 16, with the Kasner String Quartet, and New York on Feb. 29.

### Studio Recital of Gustav L. Becker Compositions Given

On Saturday evening, Jan. 22, a musicale at the Gustav L. Becker studios, 114 West Seventy-second Street, introduced some new piano compositions of Mr. Becker, played by the composer, a group of Becker songs and songs by Gena Branscomb, Fay Foster and Percy Al-

gernon Whitehead. Eva Emmett Wyckoff sang the Becker songs and Walter L. Bogert was heard in a group of Russian and French folk songs. Grace Elliott, a former student of Joseffy, now studying with Mrs. Becker, was warmly applauded in her playing of pieces by Liszt and Chopin.

## PLAYS LISZT WITH THE PHILHARMONIC

### Mme. Mero Heard in New York After Long Interim—A Novelty by Fibich

Yolanda Mero, the impetuous and always interesting Hungarian pianist, returned to the New York concert stage after a longer absence—two years, to be circumstantial—than her popularity warranted, on Thursday evening of last week, when she appeared as Philharmonic soloist. She contributed Liszt's A Major Concerto to the program which, in its entirety read thus:

Brahms, "Tragic" Overture, Op. 81; Liszt, Concerto No. 2, in A Major for Piano and Orchestra, Mme. Mero; Fibich, "At Evening," Idyll for Orchestra, Op. 39; Tchaikowsky, Symphony No. 5, in E Minor, Op. 64.

Liszt was always congenial food for Mme. Mero's talents, of which the distinctive elements have ever been contagious abandon and an electrical exuberance. Into this concerto she threw herself with much fire and dashing spirit that gave her performance invigorating, ozone-like qualities. She met its technical demands brilliantly and in the tender passages of the work supplied such poetic delicacy as was needed. In this aspect of her art, Mme. Mero has grown since she last played here. The audience recalled her many times after the concerto.

A splendid performance of Brahms's fine, although misnamed "Tragic" Overture began the concert. For keeping this composition before the public (he played it last season, too) Mr. Strinsky deserves all thanks. But can he not be induced to revive the "Academic," which surpasses the "Tragic," before the end of the season? It has been too little noticed of late. The presentation of the Tchaikowsky Symphony was entirely worthy of the traditions the Philharmonic has established for itself and to which it scarcely ever fails to live up.

The novelty of the occasion, Zdenko Fibich's orchestral idyll, "At Evening," was easily listened to and will be as easily forgotten. Fibich was overshadowed by Smetana and Dvorak—not so much owing to their superlative greatness as to his own intrinsic inferiority—but, nevertheless, left a formidable number of works. They are reckoned by hundreds (something after the manner of Czerny and Homer Bartlett). The present idyll is Opus 39. Nobody can take offence at it and to some it may even give innocent and passing pleasure. It is agreeably scored music without originality, without invention of any account beyond a sentimental melody, without physiognomy, for that matter, and too long. A bit of it suggests Wagner ("Träume" appears toward the close) and another bit of it Liszt. But all told it is spineless stuff of the sort that any technically educated person ought to be able to shake out of his sleeve at will. The orchestra played it with delicacy and finish.

H. F. P.

### Friendly Sons of St. Patrick Glee Club to Give Concert

The Glee Club of the Friendly Sons of St. Patrick, the only one of its kind on the Atlantic Coast devoted to Irish music, makes its first appearance of the season in the Hotel Astor the evening of Jan. 31. Victor Herbert will lead the club in his own compositions and George H. Gartlan, musical director of the Board of Education, will conduct the other numbers. Grace Breen, soprano, and John Finnegan, tenor, will be the soloists. The officers of the Glee Club are William J. Clarke, president; Victor Herbert, honorary vice-president; Joseph T. Ryan, vice-president; William H. McKie, secretary, and John F. Joyce, treasurer.

### Hinshaw's New York Recital

William Wade Hinshaw will give his New York recital on the afternoon of Feb. 17 at Carnegie Hall, with Coenraad v. Bos as accompanist. He will offer an unusual program.

## PROVIDENCE HEARS NOTABLE ARTISTS

### Kreisler and Evan Williams Recitals—Rasely Soloist with Symphony

PROVIDENCE, R. I., Jan. 24.—At the concert given by Fairman's Orchestra in the Strand Theater, Sunday evening, the soloists were George Rasely, tenor, and Margaret Loudon Shepard, contralto, both of Boston. It was Mr. Rasely's first appearance here and his pure lyric tenor voice was heard to advantage in songs by Clay, Vieh, Ronald and Gounod. His interpretations of the varied songs were musicianly and always in good taste. Two extras were exacted of him. Miss Shepard gave her offerings in a pleasing manner, and also responded with an encore.

Mr. Fairman's band is steadily improving and the selections for string orchestra were played with a delicacy that was delightful.

The third concert in the Steinert Series was given in Infantry Hall on Sunday afternoon, before a capacity audience. Even the stage was filled with chairs. Fritz Kreisler was evidently the great drawing card, for he is much loved by Providence concert-goers, due to the beautiful quality of his tone, his masterly technique and his unassuming stage presence. His program was chosen with taste, including the A Major Sonata by Handel; Fugue in A Major by Tartini, and ten other numbers, several of which were his own compositions. In his second group Mr. Kreisler repeated each of its six numbers.

Hans Ebell, the young Polish pianist, appeared here for the first time, in the same concert, and played a group of Chopin numbers with sincerity; but it was in his final numbers that he gave his best interpretations, playing Debussy's "Feux d'Artifice" with exquisite delicacy, and Rachmaninoff's Prelude in G Minor with true musicianly feeling and power.

A band of 150 local musicians under the leadership of Arthur Pryor gave a concert in Infantry Hall Sunday evening for the benefit of the Musicians' Protective Association, Local 198, A. F. of M. Considering the few rehearsals possible for such an undertaking the results obtained by Mr. Pryor were excellent.

The assisting soloist was Geneva Jeffers, soprano, a Providence artist, who sang "Nobil Signori Salute!" from "Les Huguenots" and "Ave Maria" by Mascagni, with band accompaniment. Her dramatic soprano voice is of fine carrying power. She was recalled to the stage again and again and gave two extra songs.

The fourth concert in the De Luxe series was given Friday afternoon in the Elks' Auditorium, where a large audience gathered to hear Evan Williams, tenor, in song recital. His pleasing program was largely made up of popular compositions.

The "guest night" of the Chopin Club drew an audience that completely filled the Elks' Auditorium, and a delightful program was given by Hazel Treat, soprano, and pupil of Herbert Witherpoon, Helen Doyle, violinist, and Alexander Grey, baritone.

G. F. H.

### Louise Edvina in Bagby Musicales

Louise Edvina was one of the soloists, together with Fritz Kreisler and Mme. Galski, at the Bagby Morning Musicales given at the Waldorf-Astoria on Jan. 17. The soprano was heard in "Depuis le Jour" from "Louise" and a group of songs by Hahn, Quilter and Debussy. These she was obliged to supplement with encores. Mme. Edvina sang them all with purity and beauty of voice (not always an easy thing to accomplish in the morning hours) and much charm of feeling and polish of delivery. Louise is one of her best operatic feats and she sang the principal air with the true French feeling and style, awakening much enthusiasm. Of the short songs she likewise proved herself a most gifted and versatile interpreter.

### Concert Tour for Julia Allen

Julia Allen, the popular American soprano, who recently returned from the Panama Canal Zone, where she gave a series of notable recitals, has been engaged to appear at a concert in Syracuse on Feb. 24. She will give recitals in and near Oswego, N. Y., on March 1, 2 and 3.



## CHICAGO ORCHESTRA PLAYS CHADWICK BALLADE

Composer Conducts Own Music and Audience Receives it with Favor—McCormack, Povla Frisch and Others in Recitals—Hannah Butler in Program Devoted to Chicago Composers—A Visit from the Cincinnati Orchestra

Bureau of Musical America,  
624 Michigan Boulevard,  
Chicago, Jan. 24, 1916.

THE Chicago Symphony Orchestra, under Frederick Stock, gave its regular concert last Saturday evening at Orchestra Hall, and featured on the program was the Ballade, "Tam O'Shanter," by George W. Chadwick, the Boston composer. Another point of interest was the first appearance of Walter Ferner, second 'cellist of the orchestra, as soloist.

Mr. Chadwick, who conducted his own work, has been a frequent visitor to Chicago in the capacity of conductor and composer, and has many friends among the musical people of the city. His latest work is the finest of his symphonic compositions. It discloses great skill in the manipulation of the modern orchestra, adroit treatment in the harmonic scheme and musical ideas of worth. It is a good piece of descriptive music; perhaps its weak point is its length. It was favorably received and the composer came forth several times to thank his hearers. He has produced a significant American composition and one of more than ordinary importance in symphonic music.

Walter Ferner who joined the orchestra this season, is a virtuoso of decided gifts. He has mastered the technical problems of his instrument, plays with a good round tone and with rhythmic feeling, and his interpretation bears the stamp of intelligence.

Frederick Stock's reading of the "Pastoral" Symphony by Beethoven was classic and formal and the other selections were given with the usual finish by the orchestra. The program follows:

Overture to "The Secret of Susanne," Wolf-Ferrari; Symphony No. 6, "Pastoral," Beethoven; Ballade, "Tam O' Shanter," Chadwick, conducted by the composer, first performance in Chicago; Concerto No. 2, for Violoncello, Op. 38, De Swert, Soloist, Walter Ferner; Overture, "Husitská," Op. 67, Dvorak.

### McCormack's Recital

Almost a week before the song recital of John McCormack at the Auditorium, Sunday afternoon, the house had been sold out completely and more than 2000 had been turned away. All the available space was occupied by listeners therefore and even the orchestra pit was filled with eager music-lovers. Mr. McCormack's recitals have become musical rites in Chicago, and, while his art may not be described as heroic, it is of such infinite appeal that the public is drawn in remarkable numbers. Sunday's program contained selections from the classic oratorio literature of Handel, songs by Tchaikowsky, Wolf, Rachmaninoff and Strauss and Irish songs. The tenor was in good vocal condition. Donald MacBeath, violinist, and Edwin Schneider, pianist, assisted. There will be another recital at the Auditorium next Sunday afternoon to satisfy the large numbers who could not gain admission last week.

In the Florentine Room of the Congress Hotel last Tuesday afternoon the regular concert under the auspices of the Artists' Association took place, a program consisting entirely of works by

Chicago composers being given. Hannah Butler, soprano, sang a group of songs with fine musical feeling, with tone quality of exceptional refinement and with clear diction. The last part of the concert was devoted to a performance of "The Pipes of Pan," composed by Lulu Jones Downing. Other Chicago composers represented were John Alden Carpenter, Lee Roberts, Herbert Hyde, Leo Sowerby, Olaf Anderson and Mme. Sturkow-Ryder.

Mme. Povla Frisch, soprano, appeared in Chicago for the first time in a song recital at the Fine Arts Theater Tuesday afternoon. Mme. Frisch, a native of Denmark, has the interpretative instinct, a personality of forceful, striking character, and a voice which is pliable and well handled. It is not luscious in tone quality, nor is it always rich in timbre, but Mme. Frisch knows well how to adapt it to the purpose of making her songs telling from the standard of illuminating the texts. Her French songs were delivered with dramatic power, poetic conception and rare charm of style, and several had to be repeated. Airs by Beethoven, Handel, Gretchaninoff, Borodine, Saint-Saëns, Gounod, Duparc, Chausson, Carpenter, Schumann, Strauss, Schubert and Brahms were on the program. In Jean Verd, Miss Frisch had an excellent accompanist.

### Visit from Cincinnati Orchestra

Not for some years has the Cincinnati Symphony Orchestra visited Chicago, and its advent last Thursday evening, when we heard it at Orchestra Hall under direction of Dr. Ernst Kunwald, was one of the events of the season. By his military bearing, by his precise manner, his sharp and nervous actions and his erect and commanding figure, Dr. Kunwald shows himself the strict disciplinarian. In his interpretations he shows also a keen intellect, poetic feeling and magnetic manner. He arranged a highly entertaining program. It contained, as vocal numbers, Micaela's third-act aria in "Carmen" and the second act aria of "Madama Butterfly" both sung by the young American soprano, Myrna Sharlow of our resident opera company. The "Meistersinger" Vorspiel was given an able interpretation. The orchestra is a good body of players. The first violin section plays with warmth and with a vigor which is refreshing. Not so efficient is the second violin division, though the deeper strings, 'cellos and basses, are sonorous and refined in tone. The woodwinds and brasses are serviceable but in tonal quality still leave something to be desired.

Following the Wagner number came a performance of a Suite for Orchestra by Dohnanyi, (a relative of Dr. Kunwald's) which was captioned "First time in Chicago." It is music of pleasing conception and of clever construction. There are some novel orchestral combinations and also some sharp rhythmic figures. The suite has four movements. It was admirably played.

Dr. Kunwald did not excel in the accompaniments which he furnished Miss Sharlow. Scant rehearsal had something to do with the disagreement between her and her accompanists in both selections, but she sang her arias well indeed, and was obliged to respond to an encore. Neither of her numbers, however, really belonged on a symphony concert program.

The second half of the evening was devoted to a reading of Brahms's E Minor Symphony which was given a noble though at times a somewhat too deliberately minute interpretation.

An audience of goodly numbers attended the concert, which was given under the local management of Ernst L. Briggs.

The Kneisel Quartet gave its second concert this season at the Illinois Theater Sunday afternoon and presented a program which brought into requisition the assistance of two of Chicago's well known instrumentalists in Carl Brueckner, 'cellist, and Franz Esser, viola. With this augmented personnel, the Brahms Sextet and the Schubert Quintet were

interpreted and the quartet itself was heard in the Sibelius Quartet in D Minor, Op. 56, played in this city for the first time. The last named is music of an ultra-modern trend, having moments of great beauty and remarkable tone coloring. The Kneisels played it with marvelous technical proficiency. Both assisting artists acquitted themselves creditably.

### Recital by Burnham

Thuel Burnham's piano playing is of that healthy robust kind which suggests the American artist who uses not only his natural talents but also his brain in the interpretation of the masterpieces of musical art. At his recital at the Fine Arts Theater Sunday afternoon, Mr. Burnham displayed those qualities in a program which contained numbers by Bach, Beethoven, Schubert, Chopin, Borodine, Moussorgsky and MacDowell. But it is not only saneness of interpretation that inheres in this pianist's performances; poetic fancy, imagination and a sense of beautiful tonal expression are likewise present.

While en route to the East, Paderewski stopped in Chicago and made an impromptu plea for his stricken land. He said that twelve million persons in Poland faced starvation if food failed to reach them in two or three weeks.

"I have raised \$220,000 in the United States, partly through contributions from my countrymen, partly through my lectures and concerts and \$40,000 of the \$220,000, I collected from personal American friends." Mr. Paderewski will lecture at the Auditorium on Sunday afternoon, Feb. 6, and will give a Chopin recital after his address.

Blanche Rippetoe of Terre Haute, Ind., recently sent to this office a program of the second concert given in her city by the Society of Musical Art. The concert, which was given Jan. 4, was made up of piano, vocal and violin numbers including also two vocal trios and the Andante and Variations, for two pianos, by Robert Schumann.

Lucy B. Seator of Los Angeles, formerly a well known pianist and teacher of Chicago, has sent to this office the announcement of her marriage to Dana Bartlett. Miss Seator is a graduate of the piano classes of Maurice Rosenfeld.

Leonora Allen was soloist at Milwaukee last Thursday evening with the Lyric Glee Club. It was a re-engagement which attested the popularity of this young Chicago singer.

Among the many engagements which Gertrude Concannon has arranged are concerts at the Osawatimie (Kan.) Musical Club, Coffeyville, Kan., a meeting of the Southwest Teachers' Association, Feb. 4, at which Helen Keller will also participate, and with the G. A. R. Ladies' Club of Kansas City, Mo., Feb. 28. Her recent appearance in Pittsburgh with Rhetia Hesselberg, violinist, at the Normal Course in that city, was most successful.

The first song recital in Chicago given by Charles Dalmorès, the distinguished French tenor, will take place at the Blackstone Theater, next Sunday afternoon under the management of Richard A. Pick. He will be assisted by Leon Marx, violinist, and Charles Strony, accompanist. Mr. Dalmorès will be heard in a long list of songs and in several excerpts from operas, including one from Leoncavallo's "Chatterton" and another from Bizet's "Pearl Fishers."

Grace Brune Marcussen, the Chicago soprano, has filled recent engagements in the following cities: Jan. 7, Ponca City, Okla.; Jan. 8, Oklahoma City, Okla.; Jan. 12, Pulaski, Tenn.; Jan. 14, Atlanta, Ga.; Jan. 15, Jacksonville; Jan. 17, Winter Park; Jan. 19, Fort Pierce, and Jan. 21, Palm Beach, Fla., and, Jan. 26, Fulton, Ky.

Io's Alpha Chapter of the Mu Phi Epsilon Sorority gave its fourth musicale at the Chicago Musical College Wednesday morning and a program of "Music of the Crinoline Period" was presented.

Last Thursday evening at the Northwestern University School of Music, Mr. and Mrs. Henry Gideon gave a recital of "Songs of the Ghetto." It was the first appearance there of this talented pair of artists and aroused much interest.

### Tilly Koenen's Success

Tilly Koenen, the Dutch contralto, is meeting with much success on her present concert tour. Rudolph Aronson telegraphs from San Francisco that Miss

Koenen made a "tremendous hit" at his first morning musicale at the St. Francis Hotel, there, on Jan. 11. At Terre Haute, Ind., the singer also made a great success.

From the Kansas City Star comes the information that the Kansas City Conservatory of Music has been turned over by its founder and president, John A. Cowan, to a body of forty prominent men and women of the city, who have endowed the institution with large sums of money. The school will thus become a civic enterprise. Steps to incorporate and otherwise perfect the organization are under way.

On New Year's Day the conservatory was taken over by the new trustees. The guarantors claim that more than \$4,000,000 yearly is diverted from Kansas City musicians for the purpose of sending students from Kansas City and the adjacent country to Chicago and elsewhere for musical education, and now that the conservatory will be established on broader lines, these students need not go outside of their own home district, making Kansas City a musical center for the Middle and Western States. Mr. Cowan will remain as manager of the conservatory.

Guest artists who will appear in the near future on the concert programs given by the Chicago Musical College students in the Ziegfeld Theater every Saturday morning are: Helen Stanley, Christine Miller, Olive Kline, Edna Dunham Willard, Reed Miller, Reinald Werrenrath and Florence Hinkle.

Mrs. Ethel M. Overbach, soprano, who is doing advanced work under the direction of Ettore Titta Ruffo of the Chicago Musical College, sang Sunday night at the Eli Bates Settlement House. Stanley Deacon of the faculty was at the piano.

The Metropolitan Opera Company of New York announces the complete arrangement for the Auditorium engagement, Feb. 14, of the Diaghileff Ballet Russe. The seventeen ballets, pantomimes, "dance-poems," tableaux and extravaganzas in the American repertoire of the Russian company have been made up into fourteen programs for Chicago. The engagement will be for two weeks, and will consist of twelve evening and two afternoon performances.

"Al" Tearney, former alderman, is negotiating for a lease of the Midway Gardens. The company which operated the Midway Gardens, giving musical attractions, went into bankruptcy late last summer and the property has been lying idle since then.

MAURICE ROSENFELD.

### HERMA MENTH'S RECITAL

Pianist Makes Strongest Impression in Her Chopin Group

Herma Menth, a young pianist who has been heard in New York before, gave a recital at Aeolian Hall last Friday afternoon. Her program included the Bach-Busoni "Chaconne," Mozart's "C Minor Fantasia," the Mendelssohn "Variations Sérieuses," a Chopin group containing the G Minor Ballade, the F Sharp Major Impromptu and the B Minor Scherzo, Liszt's "Legend of St. Francis Walking on the Waves," "Papillon" of L. T. Grünberg, a gifted young Viennese composer; Sauer's "Boite à Musique" and the "Mephisto Valse" of Liszt.

Miss Menth has plenty of vigor and strength and often injects a vital spark into her playing, but one could not help feeling in the "Chaconne" that more clarity of tone and more marked attention to the accentuation of the theme would have stood her in good stead. There was more poetry and depth of understanding and not a little dexterity in the Mendelssohn "Variations Sérieuses," which seem to find their way on almost every recitalist's program this season. The Chopin group proved popular and won the young performer what might almost have set up a florist's shop, as well as a generous outbreak of applause. The "Papillon" of the last group was pleasing, and in the "Mephisto Valse" Miss Menth closed her printed program "with banners flying and trumpets blaring." Miss Menth has undoubtedly improved since her recent performances, and the future will add depth to her interpretations and clarity to her technique.

H. B.

### Oscar Hammerstein Adjudged Bankrupt

Oscar Hammerstein was adjudged a bankrupt by Judge Mayer in the United States District Court on Jan. 21. The division of the impresario's remaining assets among his creditors will be taken care of by Stanley W. Dexter, referee in bankruptcy designated by Judge Mayer.

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## NOTABLE PIANO PLAYING IN BOSTON RECITALS

Winifred Christie, George Copeland and John Powell in Individually Striking and Powerful Performances  
—New Music on Copeland's Program—Another Pianist, Ruth Deyo, Soloist in Boston Quartet Concert, and Still Another, Renée Longy, Appears with Longy Club of Wind Instruments

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, Jan. 22, 1916.

THE individuality and the good taste shown by Winifred Christie, a Scotch pianist who played for the first time in Boston on the 19th, in the arrangement of her program was further exemplified in her interpretations. Miss Christie is an unusual pianist. Her feeling for proportion, her capacity for analysis and objective appreciation of the message of a composer, might lead some to call her an "intellectual." And if all artists who place qualities of proportion and æsthetic beauty above the purely sensuous and emotional elements of music are to be included in such a category, then, indeed, Miss Christie is an "intellectual." But by the average half-cultured citizens intellect is confused with pose and ponderousness. It is not intellect, but lack of it, which so often misleads the public in estimating its worth.

Miss Christie has an exceptionally beautiful tone, the cleanest kind of a technique, and much resource as a colorist, although her coloring is rather cool and contained than of an exotic richness. The poise she displayed as a technician and as a musician gave one of the most refreshing experiences which has fallen to our lot in a long time. Her control of her fingers and of herself is really extraordinary. She can strike a chord, for instance, and get the exact degree of force between *fortissimo* and *pianissimo* she intends without erring by the fraction of a tonal value from the effect she desires. Many prate of the extreme difficulty of a performance on such an instrument as the violin, where, according to the uninformed players of stringed instruments, the tone is "already made" for the pianist. This is very far from the fact of the matter. The pianist's tone is not "made" for him. On the contrary, the very mechanical manner in which his tone is produced makes it very difficult indeed for him to obtain the color and the degree of force that he wants—provided, of course, that he has any sensibility or any right whatever to be considered in connection with pianists of talent.

The sanity and the fineness of Miss Christie's art are rarely, indeed, encountered in the same person. For matters of exception we could have welcomed a less detailed performance of Ravel's "Jeux d'eau" and a more vaporous, intangible quality in this piece and in the "Reflets dans l'eau" of Debussy. But here we come upon a territory of individual taste and judgment, wherein an artist of Miss Christie's capacities has surely a right to her own conclusions. Of small pieces by Bach, Loeilly, Couperin she gave delightful performances. She also gave a superb and entirely appreciative reading of César Franck's Prelude, Chorale and Fugue, of which she understood the mystical passion, even if this passion did not overmaster her and her audience. She played a piece by Florent Schmitt, "Glas" ("Knell"), which had not been heard here before, and other pieces than those already mentioned, by Chopin, Debussy and Ravel.

### George Copeland's Recital

A pianist who, in the writer's opinion, has more of the quality of genius in his art than any other pianist of America and who now takes a rank among the foremost virtuosi of this period, George Copeland, gave a recital, assisted by Elizabeth Gordon, on Saturday afternoon in Jordan Hall. The largest audience, probably, which has gathered in many seasons for a recital by a resident artist—that is to say, by a prophet likely, as all prophets, to go unappreciated in his own country—asssembled and applauded loudly and long whenever the occasion permitted. Mr. Copeland played for the first time in Boston César Franck's "Danse Lente," Amani's "Orientale," a "Danse Espagnol" by Granados, and a piece by Turina, "A Los Toros," and with the assistance of Miss Gordon, his pupil, he presented for the first time in Boston Debussy's "Epigraphs Antiques" for piano, four hands. These pieces represent Debussy in his most impersonal and elusive vein. They have, as some of the titles indicate a rare flavor of ancient civilizations. They almost reach the place

where the thought and the word and the sound are one, with the mysterious attributes of all. Read the titles and listen, not for ideas that are, even musically speaking, concrete, but for something as much finer than a clearly defined thought or even a keenly felt emotion as emotion itself is finer than any amount of description or doctrine. And Debussy's music may mean something far more. The titles are "Pour invoquer Pan, Dieu du vent d'été," "Pour un tombeau sans nom," "Pour que la nuit soit propice," "Pour la danseuse aux crotales," "Pour L'Egyptienne," "Pour remercier la pluie du matin."

In a so-called "appreciation" of new music in new and indeterminate idioms it is easy to let the ground slip from under one's feet and depart from all reason and good sense in one's comment. Let it suffice to say that for the writer these pieces of Debussy, like much of his other music, possess an element which is certainly an inherent quality of great art. These pieces were performed with exceptional understanding and sympathy, and Miss Gordon matched her tone with Mr. Copeland's with admirable sensitiveness and understanding. Later, as an encore, there was played Chabrier's "España" in the original four-hand arrangement. As for Mr. Copeland, he was entirely in the mood, and not even he has often played with such atmosphere and such utter command of the resources of his instrument. In former seasons Mr. Copeland's uncanny appreciation of the psychology of Debussy and other modern Frenchmen gave him the reputation of a Debussyite and a Pelléastre. To-day the versatility and the breadth of his art cannot be denied. He plays with equal facility the crisp and sparkling music of Scarlatti, the classic Mozart of the C Minor Fantasia, and also the poetic and dramatic MacDowell of the "Sonata Tragica." In its intensity and its virile tenderness this performance was one of the finest given by Mr. Copeland in late seasons. Where he has acquired his astonishing pianism, how he has developed an art which is unique and in many respects without parallel are secrets which Mr. Copeland has happily kept within the walls of his studio.

### Boston Quartet's Concert

In Jordan Hall, on Wednesday evening, the 19th, the Boston Quartet gave its second concert of the season. Ruth Deyo assisted. The program consisted of Beethoven's Quartet in A Minor, Op. 132; Chausson's Quartet for Piano, Op. 30; Haydn's Quartet, Op. 76, No. 5, in D Major. The performance of the singular work in which Beethoven gave thanks for his recovery from illness was characterized by a high degree of technical finish as well as comprehension of the message of the composer. The Piano Quartet of Chausson has many qualities which endear the music of this composer, cut off too early in his career. It has the intimate melancholy and also the romantic sweep which are found in other compositions of Chausson, such as the symphony which Dr. Muck will play here at a later date. Miss Deyo gave a brilliant performance of the piano part. Haydn's Quartet was a work well suited to display to advantage the accomplishments of Mr. Noack and his comrades.

On the following afternoon in Steinert Hall, John Powell, who had gained the warmest welcome from the press and the musical public of this city, gave his second Boston recital. Mr. Powell played Schumann's Sonata in F Sharp Minor and the same composer's "Forest Scenes"; the G Flat Etude, the Scherzo in C Sharp Minor, the Sonata in B Minor of Chopin. He has the earnestness and the grasp to undertake a work so fascinating and so difficult for the majority of an audience to understand as the Schumann F Sharp Minor Sonata, and arouse this public to enthusiasm by his reading. In the "Forest Scenes" Mr. Powell seemed equally successful, and he made the most of the great sonata of Chopin.

The Longy Club of players on wind instruments, led by Georges Longy, first oboist of the Boston Symphony Orchestra, gave a concert on Thursday evening in Jordan Hall, assisted by Renée Longy, pianist, and Mrs. A. Roberts Barker, mezzo soprano. For wind instruments there were Woollett's Quintet in E Major, on folk themes, for flute, oboe, clarinet, horn and bassoon, and D'Indy's "Chanson et Danes," Op. 50. Miss Longy played with Alfred de Voto Enesco's Variations, for two pianos, Op. 5. Mrs.

Barker sang "Démande," Florent Schmitt; "S'il revenait un jour," Marc Delmas; Berceuse, Duparc, and as an encore a song by Dubois.

The music of Woollett was ennobled by its performance. The music of d'Indy is

## HUTCHESON PRAISED AS DAMROSCH AIDE

Pianist Performs Saint-Saëns Concerto Memorably—Pieces by Schmitt Introduced

Ernest Hutcheson's performance of Saint-Saëns's G Minor Concerto was the feature of the concert of the Symphony Society, Walter Damrosch, conductor, on Sunday afternoon, Jan. 23, at Æolian Hall, New York.

Contrary to custom the concerto was placed at the end of the program. The audience, which had listened to a worthy performance of Brahms's glorious Third Symphony, Florent Schmitt's "Pupazzi" and the Prelude to "Lohengrin," took keen enjoyment from Mr. Hutcheson's truly remarkable playing, which was on an even higher plane than his recent playing of three concertos in one afternoon with the orchestra of the Symphony Society. He delivered this well-fashioned if not profoundly conceived, music as it has rarely been given in this city. Only a musician of Mr. Hutcheson's penetration can bring out the voices in the fine Bach-like introduction, only a pianist who plays honestly, without affectations and pose, can make this music worth listening to to-day. For in the hands of a pianist, who is merely a player, it becomes a show-piece of no distinction. Mr. Hutcheson was applauded vociferously at the close of each movement, and given a rousing reception at the end of the work. It was a memorable performance. *Bravo*, Mr. Hutcheson!

We have come to expect novelties that are worth while from Mr. Damrosch. But last week he took up some of his audience's time with Florent Schmitt's "Pupazzi" (Puppets), four short uninteresting pieces, taken by their composer from a suite of eight numbers for the piano. The titles are "Scaramouche," "Dams," "Clymene" and "Cassandra." All four pieces say little or nothing and their introduction to America (they were heard for the first—and probably the last—time on this occasion) does credit neither to Mr. Damrosch for choosing them nor to their composer's reputation. They are *Unterhaltungsmusik* of a very mediocre order. A. W. K.

### HALLETT GILBERTÉ PROGRAM

Mme. Kaufman Presents His Songs at Studio Recital

The pleasure of a Hallett Gilberté program, with the composer at the piano, served to fill the studios of Mme. Minna Kaufman at Carnegie Hall on Sunday afternoon, Jan. 23. A new bit of composition, "A Valentine," was sung then for the first time by Mme. Kaufman, who included in her offerings two charming lullabies, the "Land of Nod" and "Mother's Cradle Song." Later in the program Mme. Kaufman sang the waltz song, "Moonlight, Starlight."

The program, which included many of the songs for which Mr. Gilberté has so deservedly won recognition, was given by Mme. Kaufman, Mme. Grace Fjorde, Joseph Turin and Mr. Archibald, and was as follows:

"Land of Nod," "Mother's Cradle Song," "A Valentine," Minna Kaufman. "Youth," "An Evening Song," "Spring Serenade," Mme. Grace Fjorde. "Two Roses," "My Lady's Mirrors," Minuet "La Phyllis," "For Ever and a Day," Mr. Archibald. "A Crown, a Smile," "Dusky Lullaby," "Ah, Love But a Day," Mme. Grace Fjorde. "A Rose and a Dream," "A Maiden's Yea and Nay," Spanish Serenade, Joseph Turin. Waltz Song, "Moonlight, Starlight," Minna Kaufman.

Mme. Gilberté, wife of the composer, read the Ella Wheeler Wilcox "Gossip of the Flowers" and two of her own charming bits of verse.

far greater, and was admirably interpreted. Enesco's Variations are solidly made, and display the very considerable technique of the composer. In their performance Mr. Longy's daughter displayed her sound musicianship, a clean and reliable technique, a fine, living tone and an exceptionally developed sense of rhythm. Mr. de Voto collaborated in a masterly manner. Mrs. Barker was handicapped somewhat by the extreme difficulty of the songs she had to sing. She sang intelligently and with emotion, but her vocal delivery and her intonation were in more than one instance uncertain quantities. OLIN DOWNES.

## UNFAMILIAR LISZT PIECE RESURRECTED

Boston Symphony Plays Half Forgotten and Unexpectedly Brilliant Symphonic Poem

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, Jan. 22, 1916.

IN the concerts of the week by the Boston Symphony Orchestra Dr. Karl Muck, conductor, presented for an initial performance at these concerts the first of Liszt's symphonic poems, "Ce qu'on entend sur montagne"; Berlioz's Overture to "Rob Roy," and Schumann's "Spring" Symphony.

Some wondered in advance of the performance why Dr. Muck had exhumed the tone poem of Liszt. It was all explained! "That Which Is Heard on the Mountain" is one of the finest orchestral compositions of the earlier Liszt. It may not rank with the "Faust" and the "Dante" symphonies, but it certainly ranks higher than a number of the tone poems which followed it, and, performed as it was by the Boston Orchestra, it made an enduring impression. Not that the music lacks some of the characteristic swagger and bombast of Liszt, but the net effect is extremely brilliant and romantic. The instrumentation is rich.

The same thing in general may be remarked of the themes and their development. The tone poem deals with the contrast of man's passion and discontent, as set against the background of mighty nature. Finally, faith brings the solution and man's triumph; all this after the poem by Hugo, of which the name ornaments Liszt's score.

And by all the sayings of Zarathustra, if there is not the very conclusion of Strauss' magnificent tone poem, stuck here in the last page of an obscure score of Liszt! The mystic and philosophical mood, the enigmatical plucking of double-basses in the silence, the impression of this as a postlude to warring themes and tonalities. Strauss helped himself, as many another helped himself, where Liszt was concerned, with both hands.

This tone poem of Liszt was first sketched by the composer in 1833. Berlioz's overture was performed in the same year. Schumann's symphony was completed in 1841. And Schumann's lovely work, which will be heard with delight for so many years to come, was, when all is said, the most conventional piece on the program. Berlioz's overture makes up in youth and verve and brilliant and beautiful instrumentation many other qualities which are absent. The employment of the tune, "Scots Wha Hae Wi' Wallace Bled," is rather naive, though expressive. The employment of the theme from the "Childe Harold" Symphony is more striking and far more beautiful. Of Schumann's symphony there was given an ideal performance. O. D.

### WIN PRAISE AT LOCKPORT

Mary Jordan and Criterion Quartet in Van de Mark Series

LOCKPORT, N. Y., Jan. 11.—The second concert in the course under the direction of Albert A. Van de Mark was given yesterday evening at the Temple Theater by Mary Jordan, the contralto, formerly of the Century Opera Company, and the Criterion Male Quartet.

Miss Jordan created a sensation with her singing of the aria, "La Morte de Jeanne d'Arc," by Bemberg, in which her rich voice was shown to splendid advantage, and a group of songs, Hughes's "Ballynure Ballad" and Burleigh's "Deep River" and "The Grey Wolf."

The quartet scored in works by Bullard, Buck, Gibson and Van de Water. There were solos offered by John Young, tenor; George Warren Reardon, baritone, and Donald Chalmers, bass.



## GADSKI RETURNS TO THE METROPOLITAN FOLD

Soprano, as "Isolde," Makes Her First Appearance of the Season and Receives a Hearty Welcome  
—"Prince Igor" Strengthening Its Hold upon Public Favor

JOHANNA GADSKI returned to the Metropolitan Opera fold at last Monday evening's repetition of "Tristan." The estimable soprano is much needed there just at present, for Melanie Kurt cannot do everything all the time, and, save when the invaluable Mme. Matzenauer uses her natural contralto and her acquired soprano interchangeably, the dramatic heroines of Wagner are all unloaded upon her capacious shoulders. With Mme. Gadski back in her time-honored place something like a just equilibrium will be re-established. Monday's large audience was happy, most happy to see her back. A faint attempt to applaud her at the curtain rise was quickly put to silence, of course, but at the close of the first act, her greeting was most hearty and the house rose to her when she came out alone. After the second and last acts, too, there were liberal expressions of pleasure.

As *Isolde* the soprano has an honor-

### METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, Jan. 26, Strauss's "Der Rosenkavalier." Mmes. Hempel, Ober, Mason, Fornia, Mattfeld, Cox, Van Dyck; Messrs. Goritz, Well, Althouse, Reiss, Schlegel, Audisio, Ruysdael, Bloch, Bayer. Conductor, Mr. Bodanzky.

Thursday Evening, Jan. 27, Mousorgsky's "Boris Godounoff." Mmes. Ober, Delaunoy, Duchêne; Messrs. Didur, Rothier, De Segurula, Althouse. Conductor, Mr. Polacco.

Friday Evening, Jan. 28, Granados's "Goyescas" (world premiere). Mmes. Fitzli, Perini; Messrs. Martinelli, De Luca. Followed by Leoncavallo's "I Pagliacci." Miss Cajatti; Messrs. Caruso, Amato, Tegan, Bada. Conductor, Mr. Bavagnoli.

Saturday Afternoon, Jan. 29, Verdi's "La Traviata." Mme. Hempel; Messrs. Botta, De Luca, Rossi, Tegan. Conductor, Mr. Bavagnoli.

Saturday Evening, Jan. 29, Wagner's "Lohengrin." Messrs. Gadski, Matzenauer; Messrs. Sembach, Goritz, Braun. Conductor, Mr. Bodanzky.

Monday Evening, Jan. 31, Donizetti's "Lucia di Lammermoor." Mme. Barrientos (debut); Messrs. Martinelli, Amato, Rothier. Conductor, Mr. Bavagnoli.

Wednesday Evening, Feb. 2, "Goyescas"; cast as above. Followed by Mascagni's "Cavalleria Rusticana." Mmes. Zarska, Braslau, Egner; Messrs. Botta, De Luca. Conductor, Mr. Bavagnoli.

Thursday Afternoon, Feb. 3, Wagner's "Das Rheingold" (Annual "Ring" cycle). Mmes. Rappold, Matzenauer, Ober, Sparkes, Heinrich, Robeson; Messrs. Sembach, Well, Goritz, Braun, Scott, Reiss, Althouse, Ruysdael. Conductor, Mr. Bodanzky.

Thursday Evening, Feb. 3, "La Bohème." Mmes. Alda, Cajatti; Messrs. Caruso, Scotti, Didur, Tegan, Malatesta, Leonhardt. Conductor, Mr. Bavagnoli.

Friday Evening, Feb. 4, Mozart's "Magic Flute." Mmes. Gadski, Hempel, Mason, Sparkes, Cox, Mattfeld, Curtis, Heinrich, Robeson; Messrs. Urlus, Goritz, Braun, Schlegel, Reiss, Bloch, Bayer. Conductor, Mr. Bodanzky.

Saturday Afternoon, Feb. 5, Rossini's "Il Barbiere di Siviglia." Mmes. Barrientos, Mattfeld; Messrs. Damacco, De Luca, De Segurula, Malatesta. Conductor, Mr. Bavagnoli. (This will celebrate the centennial of the opera, which was performed for the first time at the Argentine Theater in Rome, Feb. 5, 1816.)

Saturday Evening, Feb. 5, Verdi's "Un Ballo in Maschera." Mmes. Kurt, Garrison, Duchêne; Messrs. Martinelli, Amato, Rothier. Conductor, Mr. Polacco.

able record at the Metropolitan. Of late years her impersonation seems unquestionably to have ripened. It is more poetic and mellower than it used to be, surer in sounding the depths of the part—especially in the first act—and more consistently and gratifyingly plastic, though its effect is slightly marred now by evidences of calculation not altogether concealed. But Mme. Gadski has frequently sung the music to better advantage than she did Monday night. Can the arduous work of an itinerant recitalist have so wearied her? One would gladly believe that her vocal shortcomings the other evening were temporary were it not that her song recital earlier in the season exhibited many flaws of much the same kind. Long tours are fatiguing and fatigue exacts ruthless penalties. The soprano began the evening well enough, but before the first act ended there were serious lapses from the pitch and other signs of insecure breath support. Her intonation left room for questioning in the love scene, of the second act, too, and the opening of the "Liebestod" was flatted. However, the singer rallied in this number and finished it movingly.

The rest of the cast was as at previous performances. Mr. Urlus, the *Tristan*, also had his untuneful moments in the love music, but for the rest escaped without serious consequences. Mme. Matzenauer sang *Brangäne* beautifully, Mr. Weil was *Kurwenal*, Mr. Braun *King Mark* and Mr. Schlegel *Melot*. Mr. Bodanzky's handling of the score was happier, even, than at the earlier performances. His "Tristan" commands genuine respect. And he does not indulge in ill-considered mutilations of the score in order to save thirty or forty seconds as he does in most of the other Wagner dramas over which he presides. One correction he should, indeed, make even if it involves the sacrifice of a few measures. In the second act several pages of the love scene have been dropped in which *Tristan* and *Isolde* indulge in a little fantastic lamentation over the barrier between their names formed by the little word "and." Yet the elision has not been made complete and *Isolde* at present sings a few phrases about "Das Wörtlein 'und,'" immediately after a totally unrelated line of *Tristan*'s. This incongruity seems never to have bothered Mr. Toscanini, who made this particular transition. Yet it stands out disturbingly. Here is a chance for Mr. Bodanzky to exercise his faculty for short cuts in a perfectly artistic and legitimate cause. Wagner himself would have advocated it. And it may be remarked that the present Metropolitan treatment of this passage was not sanctioned by Seidl.

"Prince Igor" appears to be strengthening its hold. The third performance of Borodine's musically engrossing opera was given on Friday evening of last week and the audience was extremely large. This fact is gratifying, for, despite its very palpable faults, the opera is one that one would not willingly see dropped from the repertoire. As usual the work of Messrs. Amato, Botta, Didur, Segurula and Bada gained much approval and Mr. Polacco's treatment of the score is dominated by a perfect understanding and sympathy with the innermost spirit of the raciest Russian idiom. The ballet took on a new interest owing to the competition established by the Diaghileff people. In spite of what was generally imagined before the advent of the Russians this competition is not at all one-sided. There are moments wherein the dancers at the Century Theater surpass those at the Metropolitan in rhythmic vigor and in abandon. It may also be argued that many of the Metropolitan evolutions are but slight variants of academic methods and that a uniform orientalism of style is not attained. And yet the vividness of cumulative effect, particularly at the close of the scene, is more conspicuously marked than at the Century. The mad, individual gyrations are more striking than the unified pose adopted at the curtain fall by the newcomers. And the Metropolitan dancers gain in freedom of achievement with each succeeding performance.

The German Press Club realized about \$4,000 from the performance of "Meistersinger" given for its benefit last Saturday evening. The performance was praiseworthy in most respects and again Mmes. Hempel and Mattfeld and Messrs. Weil, Sembach, Braun, Goritz

and Reiss pleased by their respective impersonations. In the afternoon Puccini's "Manon Lescaut" was presented, with Caruso, Scotti (fully recovered from his recent illness) and Frances Alda in the cast and Mr. Bavagnoli conducting a performance of many merits. Caruso drew an overflowing house and treated it to some exceedingly artistic singing.

On Wednesday evening of last week "Il Trovatore" was repeated. Emmy Destinn was indisposed and unable to appear and Mme. Rappold sang the part of *Leonora* in her stead. She sang it well and had notable associates in the cast in the persons of Messrs. Martinelli, Amato and Rothier and Mme. Matzenauer. Mr. Polacco's conducting had distinction, as always. Thursday evening was devoted to the "Magic Flute," spiritedly sung by a cast including Carl Braun, Frieda Hempel, Melanie Kurt, Jacques Urlus, Edith Mason, Otto Goritz, Albert Reiss and others, and ably conducted by Mr. Bodanzky.

## FINE AUDIENCE FOR PHILADELPHIA'S FREE SYMPHONY CONCERT

Judiciously Chosen Program for  
Second of the Local Orchestra's  
Sunday Series Given Full  
Measure of Appreciation—  
Kathleen Parlow, Soloist, in Subscription Concert and Aline Van Barentzen in the Sunday Event

Bureau of Musical America,  
17 South Seventeenth Street,  
Philadelphia, Jan. 24, 1916.

AS the orchestral feature of the Philadelphia Orchestra's thirteenth pair of concerts of the season, at the Academy of Music, Friday afternoon and Saturday evening, Mr. Stokowski presented the Strauss tone poem, "Ein Heldenleben," while the reappearance of Kathleen Parlow, after an absence of several years, was an event welcomed with satisfaction. The program contained the following:

Overture, "Don Giovanni," Mozart; Concerto in D Major, for violin and orchestra, Beethoven; tone poem, "Ein Heldenleben," Op. 40, Richard Strauss.

The Strauss composition is a somewhat curious mixture of the sort of pure melody that the German composer is so capable of writing when he wills, and of the "futurist" style of music that frequently causes the listener to wonder "Why?" With whatever varied emotions the work may be received, however, there is no disputing its magnitude, its power, the exhibition of genius that it presents, in its graphic delineation of "A Hero's Life," and in these progressive times the opportunity of hearing such a composition so splendidly presented is something for which to be grateful. It was magnificently played. Mr. Stokowski, having committed the entire score to memory, as he does everything that the orchestra plays, read the music with freedom, certainty and illuminative understanding. He accomplished, in fact, a notable feat, which cannot but increase the great admiration which local music lovers already have for his fine musicianship. The orchestra, as an organization, also deserves generous praise for its admirable interpretation of the difficult work.

Miss Parlow was received with marked cordiality, her playing making a deep impression. While she again exhibited the "virile" quality so often mentioned in connection with her playing, there was no lack of feminine charm, and her interpretation altogether was appealing musically as well as notable for technical skill and tonal power and brilliancy.

The second of the Philadelphia Orchestra's series of three free public concerts at the Metropolitan Opera House yesterday afternoon proved even a greater success than the first of these notable events, which took place several

weeks ago. The program was admirably arranged, seeming to be more appropriate to the occasion than that presented at the first free concert, when the selections were all from the "Nibelungen Ring" of Wagner. There was an especially attractive feature in the first Philadelphia appearance of Aline Van Barentzen, the young American pianist, as the soloist. The program follows:

Symphony No. 5, in E Minor, "From the New World," Dvorak; Incidental Music to "A Midsummer Night's Dream," Mendelssohn; Hungarian Fantasy for Piano and Orchestra, Liszt; Overture, "Rienzi," Wagner.

The audience completely filled the house in every part, occupying not only all of the seats in orchestra, circle, balcony and boxes, but also as many extra chairs as could be placed in the orchestra pit and in the space not taken up by the musicians on the stage. It was, in fact, an inspiring audience, being made up for the most part very apparently of persons not accustomed to attend such concerts, and to whom the hearing of the entire Philadelphia Orchestra, with Leopold Stokowski as conductor, was a rare treat. Once more there was perfect order, notwithstanding the great crowd. Nothing in the way of confusion or disorder was in evidence, while, most gratifying to conductor, musicians and those who have philanthropically made these concerts possible, must have been the very noticeable degree of eager anticipation, attention and appreciation.

The Dvorak Symphony, which was given by the orchestra at its regular concerts in the Academy of Music week before last, has just enough of what might be called the "popular" style, in its interweaving of old negro melodies, to make it particularly relishable by such an audience as heard it yesterday. Its alluring melodiousness was received with a delight which betokened understanding and appreciation, the *largo*, to the average listener the most appealing part of the Dvorak work, apparently marking the highest point of interest in the interpretation, which was excellent throughout. The captivating "Midsummer Night's Dream" music, and the picturesque Wagner overture, were no less warmly appreciated, the applause throughout being most cordial, although at no time ill-timed or carried to inappropriate extremes.

Miss Van Barentzen scored what may without exaggeration be called a sensational success. The audience, in fact, listened with something akin to amazement as this young woman, who is only eighteen years old and looks even younger, with the utmost ease and self-possession, free from the slightest suggestion of pose or affectation, went through the intricate measures of the Liszt fantasy. Some players, and good ones at that, make this music merely showy and superficial—little more than an exhibition of dazzling technique. But Miss Van Barentzen delves deeper and plays it not only with remarkable technical facility, but with the insight and appreciation that betoken the true artist. She has the power of a man and the refinement of a woman, and while in the fortissimo passages yesterday she rose to all the demands of the composition, against the fully orchestrated accompaniment, in the rippling runs and birdlike trills she played with the caressing sweetness of a summer zephyr. The spontaneous burst of applause when she had finished was in the nature of an ovation, and it was continued until she played with exquisite effect another Liszt composition, the favorite, "Liebestraum," as an encore.

ARTHUR L. TUBBS.

### "RING" CYCLE NEXT MONTH

Dates of Annual Metropolitan Performances Fixed by Mr. Gatti-Casazza

General Manager Gatti-Casazza announced last week the dates of the Metropolitan Opera Company's annual afternoon cycle of Wagner's "Der Ring des Nibelungen," as follows:

"Das Rheingold," 2.30 o'clock, Thursday, Feb. 3; "Die Walküre," 1.30 o'clock, Thursday, Feb. 10; "Siegfried," 1.30 o'clock, Friday, Feb. 18; "Götterdämmerung," 1.30 o'clock, Thursday, Feb. 24.

### Sidney Farrar Seriously Ill

It was given out last Wednesday that Sidney Farrar, father of Geraldine Farrar, was seriously ill in Roosevelt Hospital. He has been critically ill, and it is reported that he is not out of danger. He went to Roosevelt Hospital several months ago for an operation for appendicitis, from which he seemed to recover. But recently he was taken there again for an internal abscess. Mrs. Farrar is at the hospital with him most of the time, and Miss Farrar was expected in New York on Thursday.



## BALLET THE GREAT ART OF THE FUTURE, SAYS DIAGHILEFF

Director of Famous Russian Troupe Believes Foremost Men of Music and Allied Arts Are Deserting Opera to Cultivate Possibilities of the Dance

SERGE DIAGHILEFF, leader of the Ballet Russe, talked of the future of opera, ballet and the arts united with them in a recent New York *Evening Post* interview:

"I am at the soul of the ballet," he said, "watching its development, creating it. It is a new art. In Russia, we have schools of dancing and traditions, but they are Italian traditions of the classic ballet. The present Ballet Russe is not Russian at all. The company is assembled from everywhere. The ballets we are giving here have, many of them, never been given in Russia. Russians have never seen 'Daphnis and Chloe,' nor the ballets for which Stravinsky has written music. I am the Ballet Russe. It has been a great effort to me. I have made the effort because the ballet is the only phase of art that can exist, for the moment. If I did not think so, I should not have expended so much labor.

"As for opera, it is being deserted by able men. Men of talent are not clustering about it. You will find in opera neither decorators nor musicians, nor mechanics and *ingenieurs* of the highest ability. And voices are extremely rare. A real voice is difficult to find. I must repeat, talent does not flock to opera; it is the ballet that attracts it. All the great talents are working on ballet. Stravinsky, for example, has two new scores. One of them, which is already finished, is entitled 'Les Noces Villageoises.' The other, which is unfinished, is to be mystical. It is a great enterprise, on which Stravinsky and Massine are working together. Goucharova, a painter, granddaughter of Pushkin, is assisting them. Then there is a young boy, Serge Prokofiev, who has sent me a new ballet. He is our future in music, for he is not more than twenty-two years old and of enormous talent. It is a remarkable score, and some time I shall produce the ballet.

### Composers for the Ballet

"Consider the foremost composers of France, of Russia, of Germany; all are writing music for the ballet. There are Debussy, Ravel, Rimsky-Korsakoff, Tcherépne, Roger-Ducasse, Roussel, all of whom are making ballets. Ravel has composed 'Daphnis and Chloe,' there are 'Le joli jeu de Furet' of Roger-Ducasse, and Roussel's 'Le Festin d'Araignée,' and many others, besides. Even Strauss has written a ballet.

"But that is to take it merely on the musical side. There is the case of painting. Bakst is an older man. He is recognized, and has attained fame. There are quantities of younger painters among us. The ballet proves to be, for the moment, the strongest attraction. It is an art movement full of life, and all the forces of life gather and group themselves about it to form it and mould it. Whom have you writing opera now? Puccini, who hardly merits consideration musically, and Richard Strauss.

"The truth is, people can no longer endure a representation which is not a spectacle for the eye. Literary things one reads. It is not necessary to hear them spoken on the stage. If you were deaf and went to an opera of to-day, with its gross baritones and its ladies—well, somewhat over forty—singing, you would think they were making fun of you. The lines of the human body are very beautiful. But they must be cared for, studied, appreciated. Go to a Wagner opera, and see the singers without hearing them. You cannot imagine anything more ugly. As for dancing, in opera of the past there would be a divertissement. Or an Italian dancer would perform acrobatics to circus music of any sort. Enduring such things has become a habit with audiences. Opera singers may sing well, but it is impossible to look at them.

### Goal Not Yet Reached

"Yes," said M. Diaghileff, in reply to a question, "the ballet 'Coq d'Or' is an example in the right direction. The singers are separated from the actors and dancers, and sit on either side of the stage. But beyond that, it is not enough merely to know how to sing. One must study and master the dance. Take 'L'Après-midi.' They do not dance in it. It is an effect obtained by almost nothing at all. That is mastery. The right com-

bination of spectacle and voice, which will not shock the eye, is yet to be made; a combination which would enable either a deaf or a blind person to enjoy the same performance. At present the ballet has partly reached that stage. You could come to the ballet though you were blind and listen to the music of Stravinsky and Rimsky-Korsakoff. And if you were deaf the spectacle would afford rich enjoyment. But the voice is not included.

## BOSTON SYMPHONY IN PORTLAND SERIES

Appears in Municipal Organ Course—Rossinis Hear Schroeder Trio

PORTLAND, ME., Jan. 20.—At the eighth concert in the Municipal Organ Concert series the Boston Symphony Orchestra, Dr. Muck, conductor, played Beethoven's "Fifth Symphony," Carpenter's new "Perambulator Suite," which proved to be a most entrancing work, and Rheinberger's Concerto in F Major for organ, three horns and strings. The organ part was admirably played by Will C. Macfarlane.

This was the Boston Symphony's second visit in these municipal concerts and it is hoped that its appearance will become an annual event.

The Rossini Club, which is one of the oldest women's musical organizations in the country, and has always stood for the best in music, gave as a special attraction at its regular weekly recital this morning a program of chamber music by the Schroeder Trio. As proof that the selection was popular with the members of the club, the hall was packed to the doors.

The Trio consists of Ethel Cave Cole at the piano, Sylvain Noack, violin, and Alwin Schroeder, cello. Their ensemble was excellent and they played with such absolute sympathy and musicianly feeling that the result was most enjoyable. Benjamin Godard's Trio in F Major, Op. 72, was followed by the "Andante" from Schubert's Trio, Op. 99. The great offering was Tchaikovsky's Tema con Variazioni, from Trio "To the Memory of a Great Artist" which was magnificently played. They concluded with "Three Fairy Waltzes" of Edward Schütt.

A. B.

## MANY MUSICAL NOTABLES ENTERTAINED AT BILTMORE

John McE. Bowman Gives Supper, Dance and Vaudeville for Notable Gathering of Celebrities

John McE. Bowman, president of the Hotel Biltmore, gave a supper, dance and vaudeville on Saturday evening, Jan. 22, in the Presidential Suite of the Hotel Biltmore, to artists who have appeared at the Biltmore Friday morning musicales, other musical personages and newspaper representatives.

Among those who attended were: Enrico Caruso, Antonio Scotti, Frieda Hempel, Mrs. Leopold Godowsky, Wanita Godowsky, Dagmar Godowsky, Emerson Whithorne, Louis Siegel, Mr. and Mrs. Berthold Neuer, Howard Potter, Vincent Bori, Mr. and Mrs. Rudolph Ganz, Mr. and Mrs. John Philip Sousa, Mme. Marie Rappold and Miss Rappold, Luca Botta, Frances Alda, Andr   de Segur  la, Clarence Bird, Rosina Galli, Mr. and Mrs. G. Polacco, Mr. and Mrs. Norman Mason, Albert Spalding, Mme. Rosa Olitzka, Maud Allan, Mr. and Mrs. Andr   Tourret, Mary Warfel, the Misses Lulu and Minnie Breid, Mr. and Mrs. R. E. Johnston, Mr. and Mrs. W. W. Johnston, Daniel Frohman, Mr. and Mrs. Earl Lewis, Mr. and Mrs. Nahan Franko, Mr. and Mrs. Sol Bloom, Maurice Halperson, Sylvester Rawling, Mr. and Mrs. Otto Weil, Sigmund Spaeth, Belle Storey, Orrin Johnson, Mr. and Mrs. Victor Fletcher, Mr. and Mrs. Theodore Bauer, Mr. and Mrs. William Grossman, Kurt Schindler, and others.

The Biltmore musicales were organized and are managed by R. E. Johnston.

The problem before us is to engage every organ of the body sensible to art, every sense which reacts.

"Our material difficulties are great. For example, the human body is beautiful only in youth. Nature finishes it at a certain age. Every man's lines and his silhouette change. He eats too much, he sleeps too much, he does not perform gymnastic exercises, he breathes no fresh air. Think of the coal we inhale in this atmosphere. A body is spoiled by life at thirty, from the point of view of line. A singer, on the other hand, only begins in his thirtieth year. For opera, a singer may be useful from thirty to fifty. But his appearance, his lines, are ugly. Opera cannot continue as it is at present. There must be a revolution in opera."

M. Diaghileff is an orchestrator of the arts. Asked whether he himself painted or designed scenery, he replied:

"I never even drew a cat or a house and chimney."

## COLORADO SPRINGS GREET'S MME. HOMER

Sings Under Musical Club's Auspices—Sunday Concerts Prove Popular

COLORADO SPRINGS, COL., Jan. 20.—Mme. Louise Homer was the star attraction for the third artist concert of the Musical Club's winter series at the Burns Theater on the evening of Jan. 19. A capacity audience heard Mme. Homer on her first engagement here and found her rarely worth while. It was a delight to the discriminating music lover to find that this artist was quite content to make no bid for popular interest by means of the little tricks and artificialities that the prima donna so frequently resorts to. Back of the lovely voice was a sincerity and a profound grasp of musical substance that at once established the singer as among the really great vocalists who have been heard here. Her program included songs by Brahms, Strauss, Sidney Homer, J. Alden Carpenter, Blanche Goode and two arias from "Orfeo ed Euridice," and "Samson et Dalila."

The Sunday afternoon concerts of the Musical Club Orchestra have been patronized by about fourteen hundred people each Sunday since early autumn. For several weeks the silver collection at the door fell off so greatly from its usual amount that the possibility of having to abandon the concerts had to be faced. The collections have since increased materially and, for the time being, the crisis is passed. The soloist for Jan. 2 was Mrs. F. A. Hess, formerly of the Aborn Opera Company, and on Jan. 9 the soloist was Mrs. E. E. Taliaferro, soprano, with Evelyn Lennox at the piano.

Works of the classic-romantic composers formed the numbers given on Jan. 6 in the series of "period programs" to which the Musical Club is devoting its semi-monthly members' meetings this season. The performers heard were Lois Edythe Taylor, Mrs. H. H. Seldomridge, Mrs. Marie Briscoe, Edward Johnson, Miss Warner, Miss Berryman, Messrs. Rodgers, Bock, Hemus and Aitkin. The accompanists were Wilhelm Schmidt, Evelyn Lennox and Natalie Shettle.

T. M. F.

### COPLEY-PLAZA MUSICALE

Alda, Althouse and Frank La Forge Join in Boston Program

BOSTON, Jan. 19.—Mme. Frances Alda, soprano; Paul Althouse, tenor, both of the Metropolitan Opera Company, New York, with Frank La Forge, pianist, accompanist and composer, gave the program for the seventh of the Morning Musicales at the Copley-Plaza Hotel, this city, on last Monday. The beautifully clear quality of Mme. Alda's voice, a perfect intonation, and a particularly fascinating interpretation of her songs, especially those in the French, made her singing a memorable event.

Mr. Althouse sang the "Celeste Aida" from Verdi's opera, and songs by Strauss, Hermann, Horsman, MacDermid and Burleigh. His virile and artistic singing of the "Aida" aria was indeed praiseworthy. The voice of Mr. Althouse is extraordinary in its youthful quality and great resonance. For piano solos Mr. La Forge played his "Romance" and the MacDowell Etude de Concert, and as an accompanist to Mme. Alda he was again the superb artist.

W. H. L.

## MR. PILZER GIVES ADMIRABLE RECITAL

Philharmonic's Concertmaster Provides Program of Rare Delight

Maximilian Pilzer, the brilliant young concertmaster of the Philharmonic Orchestra, gave his annual New York recital in Aeolian Hall on Jan. 24. His greeting by a fine-sized audience provided further testimony to the effect that Mr. Pilzer's popularity in New York, which has deservedly been great for a long time, is in no wise waning. There was served up for the delectation of that assemblage a choice program, the principal features of which were Mozart's E Flat Concerto and Tartini's "Devil's Trill."

The last-named was first, and proved a felicitous opening medium. Mr. Pilzer's tone in this was full and warm; his dynamics, technique and phrasing a delight. The Mozart concerto is exceedingly difficult, i. e., if it is to be done justice to. Its tender melodies and bubbling rhythms were wonderfully refreshing from Mr. Pilzer's bow. Best of all, perhaps was the reposeful manner in which the violinist delivered the work. The leisure of an older age was happily wrapped about his reading of this music. The sum total was a genuinely artistic interpretation, one which everyone present relished keenly. To quell the resultant tumult, Mr. Pilzer added a Dvorak Slavonic Dance.

The remainder of the program was made as follows:

Romanze in F, Beethoven; Gavotte, Bach-Schumann; Capriccio, Haydn-Burmester; Presto, Sinding; Bagatelle, Fritz Stahlberg; Waltz in D Flat, Chopin; Novelette, Pilzer; Caprice Basque, Sarasate.

Their delivery gave fresh cause for clamorous appreciation and many were the encores granted.

Charles Gilbert Spross contributed superlatively fine accompaniments.

B. R.

## NEW CHORUS SINGS UNDER MR. SEILER

Composer as Choral Conductor in D  but of Bronxville's "Singers"

The first concert of The Singers, a new choral organization of Bronxville, took place on Tuesday, Jan. 18, in the village hall. This chorus was formed last summer, and has for its aim the furtherance of community music. Its president is Ellis W. Gladwin, with Mrs. Gertrude May Stein Bailey, vice-president, and Mrs. A. R. Teal, secretary. C. Linn Seiler is the conductor. Under his able leadership The Singers presented a splendid program, every number of which was interesting.

The soloist was John Barnes Wells, the popular tenor, who added to his laurels by some rare renditions, among which were "Come and Trip It," Handel; "Zueignung," Strauss, and Mr. Seiler's own "Shamrock," which had to be repeated. Mr. Wells completely captivated his audience by his singing of Campbell-Tipton's "If I Were King," his last number, after which he responded to numerous encores with his own song, "Why," and "Long Ago in Alcal  ." Frank Sheridan handled the accompaniments for Mr. Wells and chorus, and proved himself a musician of ability and taste.

Under Mr. Seiler's direction the chorus did some very remarkable work—tone and attack being of the best. The choral numbers included George Schumann's "For all thy starry splendor" from "Ruth," Seiler's "Into the woods we'll trip and go," a fascinating women's chorus, two negro spirituals arranged by Carl Diton, a mixed chorus arrangement of Cornelius's "Ein Ton" done for The Singers by Mr. Seiler; Cook's "Swing Along" for the men—and they had to repeat it—the Volga Boat Song, and finally Grainger's "Irish Tune" and "Bal-four Gardiner's "News from Whydah." This last number tested the mettle of the chorus and showed the results of excellent drilling. Mr. Seiler is a good program-maker, and his list was interesting from start to finish and of just the right length.

M. M. H.





Mme. Mariska Aldrich was the guest of honor at Emma Thursby's first musical reception at her New York apartment on Jan. 7.

Myron Barnes presented his pupil, Wesley Wilcox, baritone, in recital, Jan. 17, in Rockford, Ill., assisted by Ramona Beckner, pianist.

George Sheffield, tenor, accompanied by Bess Young, recently gave a very attractive recital at the home of Miss Chadsey in Decatur, Ill.

John Orth, the Boston pianist and teacher, gave his lecture-recital, "With Liszt in Weimar," on Jan. 27, at Miss Haskell's School, Marlborough Street, Boston.

Rockville (Conn.) music-lovers are taking considerable interest in the formation of a State Music Teachers' Association. Marietta N. Fitch is the president of the organization.

W. V. Abell of the Hartford (Conn.) Conservatory of Music recently opened a branch studio in New Haven. His leading assistant piano and vocal instructor is Mrs. Abell.

The Florestan Club of Baltimore gave its first musical evening of the young year on Jan. 11, the soloist being William G. Horn, baritone, and Edward Mumma Morris, pianist.

At a play given recently by the White Mice, in Caldwell, N. J., last Friday evening, Charles Roy Castner, organist of the Caldwell Baptist Church, played several piano solos as incidental music.

An interesting recital was given recently by the pupils of Edith Baker of Williamsport, Pa. Miss Baker is a Peabody Conservatory graduate, '13, and now has a large class of piano pupils in her native town.

Marian Munson, contralto; Alois Havilla, basso, and Horace Jones, violinist, were heard in an enjoyable program under the direction of Edith Proudman, before the Woman's Club of Bridgeport, Conn., on Jan. 18.

Charles Imerblum, the New York piano teacher, gave a recital for the Emanuel Musical Coterie in Temple Emanuel, on Jan. 18. His chief offerings were the Bach-Joseffy Overture and Liszt's Twelfth Rhapsodie.

Pupils of Albert E. Markus were heard in recital recently at Auburn, Wash. The program was given by Gertrude Young, Howard Meade, Louis Abraham, Josie Young, Ralph Swayne, C. Delsman and Seone Van de Mark.

Folk-songs of the different countries were given at the third of the college lecture-concert series at Sioux City, Iowa, recently by Pauline and Lucile Reynolds. Doris Rinehart was the accompanist of the evening.

The Harmony Glee Club of Meriden, Conn., met on Jan. 20 and elected officers as follows: Roy Charest, president; Fred Perreault; Adolph Felix, recording secretary; Louis Dupius, financial secretary; Arthur Chagnon, treasurer.

Charles A. R. Wilkinson, organist at Mount Calvary Protestant Episcopal Church, gave a brilliant organ recital recently at the Peabody Conservatory of Music before a large audience. Norma Bossom was the assisting violinist.

The Boston Male Quintet, which is composed of Walter E. Anderson, John E. Daniels, Dr. Arthur Gould and Augustus T. Beatey, gave an exceptionally fine program in Meriden, Conn., on Jan. 19. John Nichols was the accompanist.

Residents of Norfolk, Conn., have arranged with Martha Maynard for a series of three concerts. The first will be given on Jan. 26, by Laura Tappen,

violinist; Henry Miller, basso, and Flora MacDonald Wills, accompanist.

A very interesting recital was that given in Foresters' Hall, Toronto, Can., on Saturday evening, Jan. 15, by pupils of Ernest Seitz and Broadus Farmer. Much interest was evinced in the original compositions by several young pupils.

The Derby (Conn.) High School Chorus was heard in concert on Jan. 14, under the direction of Supervisor R. A. H. Clark. The soloists were Frank C. Phillips, Frank N. Kelly and Mrs. Ethel P. Hubbell. Maude V. Bradley was the accompanist.

A new community center, under the direction of the People's Institute, was opened last Saturday evening at Public School No. 104, in Sixteenth Street, near First Avenue, New York. There was a performance of "The Mikado," given by fifty children.

The second of a series of organ recitals was given Jan. 20 at St. David's Church, Baltimore, by Eugene Wyatt, organist and choirmaster of the church, assisted by the church choir and by Robert P. Dinges, baritone of St. Michael's Church in Trenton, N. J.

Virginia Carty gave a piano recital, Jan. 10, at Hood College, Frederick, Md., where she is head of the Piano Normal School. The program was well arranged, and interesting, ranging from Daquin and Rameau to Debussy and Liszt, and including George F. Boyle's Serenade.

On Tuesday evening, Jan. 18, a very successful concert was given in West Presbyterian Church, Toronto, Can. The soloists were Mrs. Liddé, contralto; Charles Santley, baritone; Arthur E. Cobb, and Redferne Hollinshead, tenor. G. F. Liddle was accompanist for the evening.

The Southland Singers will give their first New York concert on Jan. 26 at the Hotel Netherland, when Strickland, Foster, Bantock and Spross compositions will be sung. Ingrid Slettengren, violinist, and Edwin Orlando Swain, baritone, will be the soloists. Sidney A. Baldwin is the leader.

A musicale of much interest was given by the pupils of the Sisters of Mercy, St. Agnes Music Circle, of Omaha, Neb., during the pre-holiday season. Those taking part were Marguerite Bonness, Florence Rossiter, Blanche Pritchard, Henrietta West, Anna Melcher and Isabelle Radman.

Pupils of Berenice Nettleton, teacher of voice placing and dramatic art, recently gave a recital at the Stratford, Bridgeport, Conn. Participating were Laura and Dorothy Katz, Marguerite Weiss, Dorothy Mendelson, Florence Wilcox, Esther Bennett, Josepha Hirschberg and Bertha Taft.

Among the post-holiday activities of the Astoria (Ore.) Treble Clef Club was the song recital given by Rose Coursen Reed, contralto, on Jan. 8. The Treble Clef Club is composed of many well-known singers, and is arranging a concert to be given later in the season under Mrs. Reed's direction.

Grayce L. Hunt, composer, and C. E. Clevenger, publisher, of the song, "Just You, I and the Moon, Dear," are donating the proceeds from the sale of their song to the British Red Cross nursing fund. Miss Hunt, who lives in Portland, Ore., is English by birth and her father was an officer in the British navy.

Howard R. Thatcher, organist and director of the music department, Luther College for Women, Lutherville, Md., gave an attractive organ recital at the college on Jan. 22. He was assisted by Fanny Spencer, soprano, who presented Mr. Thatcher's "Intimations" and "Cradle Song" with good success.

An illuminative sketch of Edward MacDowell's life was given by Adeline Kendall at the second student recital of the season given at Portland, Ore., by Jocelyn Foulkes. Illustrative bits from the MacDowell music were played. Miss Foulkes and Irene Reynolds played three movements from a Mozart Symphony.

Mrs. Erna Muehlenbruch Doud, concert pianist and teacher, whose studies abroad were interrupted by the breaking out of the war, left Tacoma, Wash., her home city, on Jan. 8, for New York, where she will spend the winter in study and concert work. Mrs. Doud was for several years a pupil of Arthur Schnabel in Berlin.

Florence Jepperson, contralto; Pasquale Tallarico, pianist, and Carmelia Ippolito, violinist, presented the musical program at the New England Conference of the State Federation of Woman's Clubs, held at the Central Church, Boston, on Jan. 19. Mrs. Richard Hamlen Jones, chairman of the music committee, arranged the program.

Maude Schaefer has been declared the winner of the three-year scholarship in piano offered at the European Conservatory of Music, Baltimore. She played an entire program from Bach to Liszt in an acceptable manner before Henri Weinreich, the director of the conservatory, and the members of the faculty. Miss Schaefer is a Baltimorean and the daughter of Dr. Theo Schaefer.

The annual January meeting of the Women's Improvement Club of Overlook, Ore., gave to its members an excellent program of songs and piano offerings. On the program were John Clair Monteith, Nettie Leona Foy, Mrs. M. Gabriel Pullin, Mrs. Lota McCully Stone, Mrs. Millie Berwick, Elna Anderson, Genevieve Stinsman and Mrs. F. O. Berwick.

Through the courtesy of the Matinée Club of Duluth, Minn., that is giving a series of concerts this winter for the school children of this city, a program was given at the J. L. Washburn School recently. Those taking part in the program were Mrs. George A. Reifsteck, Isabel Pearson Fuller, Gladys Magner, Mrs. Buhlah Magner Guthrie and Pirie Reynolds.

The Harmonic Club of Hamburg, N. Y., recently gave its second concert of the season in Kopp's Opera House. It was assisted by the Cazenovia Orchestra Club, and the assisting artists were Katherine Kronenberg, soprano; Mrs. Winifred Piper, accompanist for chorus, and Evelyn K. Korn, accompanist for orchestra. Carl E. Wittmer was the conductor.

R. Norman Jolliffe was the soloist on Jan. 13 at a concert given by the Columbia University Philharmonic Society. Mr. Jolliffe's songs included "The Pipe of Pan," by Elgar; "The Last Leaf," by Homer; Speaks's "On the Road to Mandalay," Leoni's "Coolan Dhu," "A Belated Violet," by Johns; Kernochan's "Smuggler's Song" and Messenger's "Long Ago in Alcalá."

At Dana's Musical Institute, Warren, Ohio, on Jan. 12, an interesting program was presented before the local Federation of Women's Clubs by Marie Totterdale, soprano; Mrs. Clare Caldwell, contralto; Michael Banner, violinist, and Lynn B. Dana, pianist and accompanist. At the conclusion of the program Mr. Dana addressed the audience on "Standardization, Its Cause and Effect."

The Rubinstein Club of St. Louis, Mo., gave its January concert on Wednesday, Jan. 19, before a large audience in Henneman Hall. The program was made up of the works of French composers, those taking part being Mrs. John Thomson, Mrs. Wallace Harker, Mrs. J. C. Calhoun, pianists; Mrs. Byron F. Babbitt, Elsie Stricker and Mrs. S. D. Loughmiller; violinist, Haudis Olin.

The Students' Musical Club of Seattle, Wash., has elected the following officers: President, Frieda Clark Davidson; First vice-president, Mrs. J. E. Chilberg; second vice-president, Mrs. T. N. Rigen; recording secretary, Mrs. Frank Houghton; corresponding secretary, Frieda Bigert Hamill; treasurer, Charles E. Eaton; press reporter, Margaret Ashworth Maxson; musical director, Louise C. Beck.

The faculty of the Washington (D. C.) College of Music was heard in an artistic concert recently in which the following took part: Alma M. Thomas Isabel J. Primm, Mary A. Maydwell, S. M. Fabian, Edgar T. Paul, Frank Norris Jones, and

C. E. Christiani. The artists who furnished a recent musical program in the concert hall of the Library of Congress were Mrs. Frederick E. Kneip, soprano; Kathrene Becker, pianist; with Georgia Miller, accompanist.

The second term recitals of the Omaha, Neb., Conservatory of Music have been as follows this season: Dec. 12, Mr. Landsberg, piano recital; Dec. 19, pupils' miscellaneous recital; Jan. 2, Mrs. Baetens, piano recital; Jan. 9, Mr. Reidd, short plays; Jan. 16, Mr. O'Neil, vocal recital; Jan. 23, Mr. Wagoner, piano recital. The other recitals of the season will be: Jan. 30, Mr. Hansen, clarinet recital; Feb. 6, Miss Woodruff, children's recital in expression.

A concert was given by Frank Kaspar at the Church of the Reformation, Baltimore, the program of which comprised numbers given by students who are studying violin under Mr. Kaspar. Felice Iula was the accompanist. Pupils who were active were Mabel Klein, Edward Dobihal, Chester Daughton, Theodore Weyforth, Frank Stecher, Ernestine Rokos, Anton Sedlack, George Schwarzenbach and William Rosenberger. Regina E. Kaspar was the vocal soloist.

David Griffin, the well-known baritone of Philadelphia, has been engaged to give a recital in the course of concerts at the Teachers' College, Columbia University, New York City, on Thursday afternoon, Jan. 27. In a group of songs by American composers which Mr. Griffin is to give on the occasion will be "Music of Hungary," by Celeste D. Heckscher, and "Sweetheart," by Ralph Kinder, both of these composers residing in Philadelphia. William S. Thunder, also of Philadelphia, will be the accompanist.

A new quartet which is making a mark in musical circles of Washington, D. C., is the Nevin Quartet, composed of young women, whose excellent singing has already given them appearances in Washington as well as nearby cities. It is under the direction of Mary A. Cryder and is composed of Myra McCathran, Ruth W. Simpson, Nellie N. Shore, and S. Elizabeth Kerr, with Florence K. Salin as pianist. The programs consist of instrumental and vocal solo and ensemble numbers entertainingly arranged.

The Grinnell College Glee Club of Grinnell, Iowa, gave a concert in the new Elks' Hall of Tacoma, Wash., Jan. 11, under the auspices of the Tacoma lodge of Elks. At the Y.W.C.A., on Thursday afternoon, Jan. 6, a matinee musicale was arranged by Helen Drain, a talented singer, who gave a group of songs, and Louise Heinly, was the assisting pianist. Music was provided at the regular installation meeting of Fern Chapter, No. 7, O.E.S., by Mildred Wallace, violin, and the Misses Jones closed a delightful program.

The student section of the Rockford (Ill.) Mendelssohn Club entertained the children of the public schools of that city, Jan. 20, at a concert, the theme of which was Humperdinck's "Hänsel und Gretel." The story of the opera was given by Cora Wester and Mrs. Ralph Cronk and Mrs. Caroline Carver Hyndeman, who will take the leading parts in the coming presentation of the opera by the Mendelssohn Club, Jan. 27, 28 and 29, at the Grand Opera House, gave the Prayer from the third act and several of the solos, duets and dances.

Russian music from the opera "Prince Igor" was studied by the Cecelian Society of Duluth, Minn., at its meeting on Thursday, Jan. 13. Mrs. K. A. Ostergren gave a review of the opera and dances selected from the score were played by Mrs. Ostergren and Mrs. Stella Prince Stocker. Mrs. Leo A. Ball arranged the program, which included Tchaikovsky's Fourth Symphony, played by Mrs. W. A. Clark and Mrs. Harry Strong. A group of Russian folk songs were given by Mrs. Ball. Winnifred Hicks was hostess to the club members.

The Schumann Club of Bangor, Me., met at the home of its president, Anna Strickland, on Jan. 19, the subject for study being "Negro and Plantation Melodies." The meeting was in charge of Hazel Savage, Helena Tewksbury, Helen Day and Marion Gould. An interesting paper relating to the subject was read by Miss Tewksbury and a movement played from Dvorak's "New World" Symphony. Special emphasis was laid upon the compositions of Stephen Foster and Coleridge-Taylor. Several vocal numbers were sung by Anna Strickland and H. Josephine Burr.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA no later than Friday of the week preceding the date of publication.

## Individuals

Alcock, Merle.—Brooklyn, Jan. 29.  
Atwood-Baker, Martha.—Malden, Mass., Feb. 1 and 7.  
Bauer, Harold.—New York (Æolian Hall), Feb. 5.  
Beebe, Carolyn.—Brooklyn, Feb. 4; New York, Feb. 3.  
Berliner, Dorothy.—New York (Æolian Hall), Jan. 29.  
Besekirsky, Wassily.—Poughkeepsie, Feb. 9; Portland, Me., Feb. 24; Paterson, N. J., Feb. 27; Philadelphia, March 11.  
Biggs, Richard Keys.—New York (Washington Irving High School), Feb. 6, 13, 20, 27.  
Bourstin, Arkady.—Philadelphia, Feb. 7; New York City, Feb. 19 (second recital).  
Brenner, Orina Elizabeth.—Clayton, N. Y., Jan. 31; Norwood, N. Y., Feb. 1; Plattsburg, N. Y., Feb. 2; Marlboro, N. Y., Feb. 5; New Milford, Conn., Feb. 9; Plymouth, Mass., Feb. 16.  
Brown, Eddy.—New York (Æolian Hall), Jan. 29.  
Brillhard, G. Davis.—Glenwood Springs, Col., March 13; Rifle, Col., March 14; De Beque, Col., March; Grand Junction, Col., March 16; Montrose, Col., March 17; Gunnison, Col., March 18.  
Butler, Harold L.—Fredonia, Kan., Jan. 31; Baxter Spring, Kan., Feb. 1; Cherryvale, Kan., Feb. 2; Coffeyville, Kan., Feb. 3.  
Burnham, Thuel.—Fayetteville, Ark., Jan. 29; Hugo, Okla., Feb. 1; Paris, Tex., Feb. 4; Abilene, Tex., Feb. 11; Norman, Okla., Feb. 14; Wichita, Kan., Feb. 15; Lindsburg, Kan., Feb. 16; Leavenworth, Kan., Feb. 17; Kansas City, Mo., Feb. 18; Lansing, Mich., Feb. 22; Monmouth, Ill., Feb. 25; Dubuque, Iowa, Feb. 28.  
Christie, Winifred.—Chicago, Jan. 29 and Feb. 1; New York City, Feb. 23.  
Clausen, Julia.—Chicago, Jan. 30; Houston, Tex., Feb. 3; St. Paul, Feb. 10; Minneapolis, Feb. 11; La Crosse, Wis., Feb. 12; Beloit, Wis., Feb. 14; Madison, Wis., Feb. 15; New York, Feb. 25; Cleveland, March 3; Chicago, March 5 and 31; Chicago, April 1; Urbana, Ill., April 3.  
Cole, Ethel Cave.—Waterbury, Conn., Jan. 31.  
Copeland, George.—Boston, Feb. 14.  
Coxe, Calvin.—New York City, Jan. 29; Brooklyn, Feb. 27.  
Craft, Marcella.—Denver, Col., Feb. 3; Midwinter Festival San Antonio, Tex., Feb. 16; Chicago, March 3, 4; Springfield, Ohio, March 6; Philadelphia, April 7, 8; Riverside, Cal., April 23.  
Culp, Julia.—New York (Carnegie Hall), Feb. 9, 10.  
Dale, Esther.—Amsterdam, N. Y., Feb. 1; Brattleboro, Vt., Feb. 16; New York City (New Assembly Concert, Hotel Plaza), March 16.  
Dunham, Edna.—Chicago, Feb. 19; Ames, Iowa, Feb. 25.  
Eldridge, Alice.—South Weymouth, Mass., Feb. 10; Cambridge, Mass. (Boston Symphony Orchestra), March 23.  
Elman, Mischa.—New York (Carnegie Hall), Feb. 12.  
Ellerman, Amy E.—New York City, Jan. 29 and Feb. 5; Brooklyn, N. Y., April 9.  
Ellery, Bessie Collier.—Boston, Feb. 28.  
Falk, Jules.—Chambersburg, Pa., Feb. 7; Harrisburg, Feb. 10; Lock Haven, Feb. 11; Altoona, Feb. 14; Johnstown, Feb. 17; Pittsburgh, Feb. 18; Cleveland, Feb. 21; Toledo, Feb. 22; Chicago, Feb. 23; Kansas City, Feb. 25; Hot Springs, Ark., Feb. 28.  
Figué, Katherine Noack.—New York (Hotel Plaza), Feb. 9; Brooklyn, April 24.  
Fischer, Adelaide.—New York (Æolian Hall), Jan. 31.  
Frisch, Povla.—Oberlin, Ohio, Feb. 14; Boston, Feb. 17; Minneapolis, Feb. 22; Detroit, Feb. 25; Buffalo, March 4; Syracuse, March 7; Baltimore, March 10; Hartford, March 14; Boston, March 21.  
Friedberg, Carl.—Buffalo, Jan. 29; New York, Feb. 7; Southern tour, Feb. 12 to 24; Paterson, Feb. 27.  
Fryer, Herbert.—New York (Æolian Hall), Feb. 4.  
Gabrilowitsch, Ossip.—New York (Æolian Hall), Feb. 24.  
Gebhard, Heinrich.—Framingham, Mass., Feb. 1; Lowell, Mass., Feb. 2; New Bedford,

Mass., Feb. 4;—Wilmington, Mass., Feb. 8; Melrose, Mass., Feb. 9; Plymouth, Mass., Feb. 10; Mansfield, Mass., Feb. 14.  
Gideon, Henry L.—Ypsilanti, Mich., Jan. 30; New York City, March 18;—Jeddesley, April 7.  
Gilbert, Harry.—New Orleans, Jan. 31; Mobile, Ala., Feb. 1; Selma, Ala., Feb. 2.  
Glenn, Wilfred.—Boston (Handel and Haydn), Feb. 27; Fishkill, March 1 and April 13; Newark, April 27; Schenectady, May 6.  
Gosnell, Vivian.—New York (Æolian Hall), Jan. 31.  
Gottschalk, Belle.—Westfield, N. J., Jan. 29.  
Granville, Charles Norman.—Newark, N. J., Jan. 30.  
Graveure, Louis.—Boston, Jan. 29; Baltimore, Feb. 11.  
Gunn, Kathryn Platt.—Brooklyn, March 2; Brooklyn, March 12.  
Hamlin, George.—New York (Æolian Hall), March 2.  
Harper, Edith Baxter.—New York, Jan. 29; Middletown, Conn., Feb. 17.  
Harrison, Charles.—Houston, Tex., Feb. 13; Corpus Christi, Feb. 15; Arkadelphia, Feb. 18.  
Harrison, Beatrice.—New York (Carnegie Hall), Feb. 6; Houston, Tex., Feb. 13.  
Harrod, James.—Summitt, Feb. 4; Lindsborg, Kan., April 16, 17; Schenectady, May 6; Nashua, May 18, 19.  
Henry, Harold.—Faribault, Minn., Feb. 7.  
Hofmann, Josef.—New York (Carnegie Hall), Jan. 29.  
Homer, Louise.—New York (Æolian Hall), Jan. 30.  
Hubbard, Havrah (W. H.).—(Opera Talks).—Exeter, N. H., Jan. 29; Medford, Mass. (aft.), Boston, Mass. (eve.), Jan. 31; Brooklyn, Feb. 9; New York, Feb. 10.  
Hunt, Helen Allen.—Beverly, Mass., Feb. 13.  
Jacobsen, Sascha.—Montreal, Jan. 31; Ottawa, Can., Feb. 3; Brownsville, N. Y., Feb. 6; Toronto, Feb. 18; Buffalo, Feb. 29; New York (Æolian Hall), March 4.  
Jeffords, Geneva.—New York, Feb. 13.  
Jordan, Mary.—Brooklyn (Apollo Club), Feb. 29.  
Kaiser, Marie.—New York (Arion), Feb. 13; Fall River, Feb. 21.  
Kindler, Hans.—Philadelphia, Feb. 25.  
Krueger, Adele.—Hoboken, N. J., Feb. 10.  
Land, Harold.—Yonkers, N. Y., Feb. 3 and 22; Newark, March 8; Trenton, N. J., March 28; New York City, Apr. 10.  
Leginska, Ethel.—St. Louis, Feb. 8; Erie, Pa., Feb. 10.  
Littlefield, Laura.—Belmont, Mass., Feb. 4; Roxbury, Mass., Feb. 17.  
London, Marion.—New York, Feb. 11 and 21.  
McCormack, John.—Richmond, Va., Feb. 15.  
McCue, Beatrice.—New York City, Feb. 29.  
MacPherson, Louise.—New York (Æolian Hall), Feb. 10.  
Maikin, Joseph.—Providence, R. I., Feb. 8; Washington, D. C., Feb. 15.  
Mannes, David and Clara.—Syracuse, Jan. 31; Rochester, Feb. 1; Norwich, N. Y., Feb. 2; Middleton, Arthur.—New York, Jan. 30; Brooklyn, Feb. 13.  
Miller, Christine.—New Haven, Jan. 31; Escanaba, Feb. 4; Detroit, Feb. 6; Owatonna, Minn., Feb. 15; Faribault, Feb. 16; Zanesville, Ohio, Feb. 23; Indianapolis, Feb. 25; Boston, Feb. 27; Utica, N. Y., March 2; Erie, Pa., March 3; Richmond, Va., March 6; Godfrey, Ill., March 29.  
Miller, Reed.—Brooklyn, Jan. 27.  
Morrissey, Marie.—Bridgeport, Conn., Feb. 9; Wellesley, Mass., Feb. 25; Jersey City, April 10; Russian Symphony tour, April 25 to May 10; Detroit, May 5; Tour of Middle West, June 15 to Aug. 1.  
Newcomb, Ethel.—New York (Æolian Hall), Feb. 3.  
Northrup, Grace.—Syracuse, Feb. 1.  
Ohman, Chilson.—Bay City, Mich., Feb. 8; Memphis, Tenn., Feb. 14 (with Minneapolis Symphony Orchestra); Birmingham, Ala., Feb. 16.  
Ornsteln, Leo.—Boston, Mass., Feb. 1.  
Oulukanoff, N.—Boston, Feb. 3, 9; Worcester, Mass., Feb. 12; Haverhill, Mass., Feb. 24; Exeter, N. H., Feb. 27; Worcester, Mass., March 2; Boston, March 26.  
Parlow, Kathleen.—New Orleans, Jan. 31; Mobile, Ala., Feb. 1; Selma, Ala., Feb. 2.  
Patterson, Eleanor E.—Richmond, Ind., Jan. 31; Wellington, Ohio, Feb. 3; Springfield, Ohio, Feb. 7; Napoleon, Ohio, Feb. 11; Kenton, Ohio, Feb. 16; Mt. Victory, Ohio, Feb. 17; Coshocton, Ohio, March 3; Shamokin, Pa., March 28.  
Peege, Charlotte.—St. Louis, Feb. 6.  
Pizer, Maximilian.—New York (Liederkrantz Society), Feb. 6.  
Rasely, George.—Northampton, Mass., Feb. 14, 15; Boston, March 2; Bloomfield, N. J., March 3.  
Roberts, Emma.—Tarrytown, N. Y., Jan. 29; Chicago, Feb. 8.

## NEW YORK CONCERT CALENDAR

## January.

29—Eddy Brown, violin recital, evening, Æolian Hall.  
29—Josef Hotmann, piano recital, afternoon, Carnegie Hall.  
29—Dorothy Berliner, piano recital, afternoon, Æolian Hall.  
29—Russian Symphony Society, evening, Carnegie Hall.  
30—Philharmonic Society, afternoon, Carnegie Hall.  
30—Symphony Society of New York, afternoon, Æolian Hall.  
30—Maurice Beck, song recital, evening, Princess Theater.  
31—Adelaide Fischer, song recital, afternoon, Æolian Hall.  
31—Vivian Gosnell, song recital, evening, Æolian Hall.

## February.

1—Gina Ciaparelli-Viafora, song recital, evening, Æolian Hall.  
3—Ethel Newcomb, piano recital, afternoon, Æolian Hall.  
3—People's Symphony Society, evening, Carnegie Hall.  
3—New York Chamber Music Society, evening, Æolian Hall.  
4—Philharmonic Society, afternoon, Carnegie Hall.  
4—Herbert Fryer, piano recital, afternoon, Æolian Hall.  
4—Jan Hus Choral Union, evening, Æolian Hall.  
5—Young People's Symphony Concert, afternoon, Carnegie Hall.  
5—Harold Bauer, piano recital, afternoon, Æolian Hall.  
5—Philharmonic Society, evening, Carnegie Hall.  
5—Sarah Sokolsky-Fried, piano and organ recital, evening, Æolian Hall.  
6—Philharmonic Society, afternoon, Carnegie Hall (Marcia van Dresser, soloist).  
6—Symphony Society of New York, afternoon, Æolian Hall.  
6—Rose Laurent, song recital, evening, Æolian Hall.  
7—Germaine Schnitzer, piano recital, evening, Carnegie Hall.  
7—Carl Friedberg, piano recital, afternoon, Æolian Hall.  
7—Calvary Choir, a cappella recital, with John Bland, tenor, evening.  
8—Kneisel Quartet, evening, Æolian Hall.  
9—Kathleen Parlow and Ernest Hutcheson, joint recital, Æolian Hall.  
10—Louise MacPherson, piano recital, afternoon, Æolian Hall.  
10—Margarete Volavy, piano recital, evening, Æolian Hall.  
11—Biltmore Musicale, Hotel Biltmore, morning; soloists, Frances Alda, Ignace Paderewski, Albert Spalding.  
11—Symphony Society of New York, afternoon, Æolian Hall. (Josef Hofmann, soloist).  
13—Symphony Society of New York, afternoon, Æolian Hall. (Josef Hofmann, soloist).

Rogers, Francis.—New York City, Jan. 29, Jan. 30; New York, Feb. 4; Boston, Feb. 6, Feb. 7; New York, Feb. 20.  
Schnitzer, Germaine.—New York (Carnegie Hall), Feb. 7.  
Schofield, Edgar.—Huntington, L. I., Feb. 1; Jamaica, L. I., Feb. 3; Buffalo, Feb. 29.  
Shawe, Loyal Phillips.—Brookline, Mass., Feb. 16.  
Schulz, Leo.—New York (Carnegie Hall), Feb. 4.  
Simmons, William.—Yonkers, N. Y., Jan. 29; Brooklyn, N. Y., Jan. 30; Newark, Feb. 2; Hartsville, S. C., March 3, 4.  
Spiering, Theodore.—New York (Æolian Hall), Feb. 18.  
Spross, Charles Gilbert.—New York (Æolian Hall), Feb. 1; New York (Mozart Society), Feb. 5.  
Szumowska, Antoinette.—Brooklyn, Feb. 7 and 14.  
Tollefsen, Mr. and Mrs. Carl H.—New York, Feb. 3; New York, March 25.  
Verd, Jean.—Oberlin, Ohio, Feb. 14; Boston, Feb. 17; Minneapolis, Feb. 22; Detroit, Feb. 25; Buffalo, March 4; Syracuse, March 7; Baltimore, March 10; Hartford, March 14; Boston, March 21.  
Viafora, Mme.—New York (Æolian Hall), Feb. 1.  
Volavy, Marguerite.—New York (Æolian Hall), Feb. 10.  
Wakefield, Henrietta.—Summitt, Jan. 25; Englewood, Feb. 1.  
Wells, John Barnes.—New York, Feb. 3; Ashbury Park, Feb. 4; Bridgeport, Conn., Feb. 9; Harrisburg, Feb. 10; New York, Feb. 12; New York (MacDowell Club), Feb. 15; New York, Feb. 28; Syracuse, March 2.  
Williams, Grace Bonner.—Norwood, Mass., Feb. 2; Amsterdam, N. Y., Feb. 24; Boston, Feb. 27.

## Orchestras, Quartets, Choruses, Etc.

Biltmore Musicale.—Biltmore Hotel, New York (morning musicale), Feb. 11. Soloists, Mme. Frances Alda, Ignace Paderewski, Albert Spalding.  
Boston Symphony Orchestra.—New York (Carnegie Hall), Feb. 17, 19; March 16, 18.  
Boston Quartet.—Boston, March 1.  
Bostonia Sextette Club.—Frederick, Md., Jan. 31; Richmond, Va., Feb. 1, 2; Wilmington, N. C., Feb. 3, 4; Lynchburg, Va., Feb. 5, 7; Canton, Ohio, Feb. 8; Findlay, Ohio, Feb. 9, 10, 11; Lake Forest, Ill., Feb. 12; Ripon, Wis., Feb. 14, 15; Moorhead, Minn., Feb. 16; Duluth, Minn., Feb. 17; Mankato, Minn., Feb. 18; Jackson, Minn., Feb. 19, 21; Zumbrota, Minn., Feb. 22; Decorah, Iowa, Feb. 23; Eldora, Iowa, Feb. 24; Normal, Ill., Feb. 25; La Grange, Ind., Feb. 26; Kendallville, Ind., Feb. 28; Legonier, Ind., Feb. 29; Auburn, Ind., March 1; Evansville, Ind., March 2; Princeton, Ind., March 3; Washington, Ind., March 4, 6; Grand Rapids, Mich., March 7; Traverse City, Mich., March 8, 9; Saginaw, Mich., March 10, 11; Ilion, N. Y., March 13; Hudson Falls, N. Y., March 14; Waterville, N. Y., March 15; Pulaski, N. Y., March 16.

Chicago Symphony Orchestra.—Chicago, Feb. 1; Milwaukee, Feb. 7; Chicago, Feb. 10; Peoria, Feb. 13; Chicago, Feb. 21; Chicago, Feb. 24; Milwaukee, Feb. 28; Chicago, March 7, 9; Milwaukee, March 20; Detroit, March 14; Oak Park, March 20; Detroit, March 27; Cleveland, March 28; Dayton, March 29; Milwaukee, April 3; Chicago, April 4; Chicago, April 10; Aurora, April 17.

Flonzaley Quartet.—Springfield, Mass., Jan. 31; Chillicothe, Ohio, Feb. 2; Cincinnati, Feb. 3; Chicago, Feb. 8; Joplin, Feb. 10; Georgetown, Tex., Feb. 14; Belton, Tex., Feb. 15; Baltimore, Feb. 18; New York, Feb. 19 to March 12.

Friends of Music Society.—New York (Ritz), Feb. 20.

Kneisel Quartet.—New York (Æolian Hall), Feb. 8, March 7, 21; Philadelphia, Feb. 10; Lancaster, Pa., Feb. 11; New York, Feb. 12; Princeton, Feb. 15.

Manhattan Ladies' Quartet.—Gettysburg, Pa., Jan. 29; Birmingham, Pa., Jan. 31.

Margulies Trio.—New York (Æolian Hall), Feb. 29.

Minneapolis Symphony Orchestra.—Minneapolis (Auditorium), Jan. 28, Feb. 11, March 10, March 17, March 31; Young People's Concert, Feb. 4, March 24; St. Paul (Auditorium), Jan. 27, Feb. 10, March 9, March 16, March 30; New York (Carnegie Hall), Feb. 25; Midwinter Tour—St. Joseph, Mo., Feb. 12; Kansas City, Mo., Feb. 13; Memphis, Tenn., Feb. 14; New Orleans, La., Feb. 15; Birmingham, Ala., Feb. 16; Nashville, Tenn., Feb. 17; Louisville, Ky., Feb. 18; Lexington, Ky., Feb. 19; Youngstown, Ohio, Feb. 21; Oswego, N. Y., Feb. 22; Rome, N. Y., Feb. 23; Boston, Mass., Feb. 24; Springfield, Mass., Feb. 25; New York City, Feb. 26; Syracuse, N. Y., Feb. 28; Oil City, Pa., Feb. 29; Columbus, Ohio, March 1; Dayton, Ohio, March 2; Cleveland, Ohio, March 3, 4; Oberlin, Ohio, March 4; Chicago, Ill., March 5.

New York Chamber Music Society.—New York (Æolian Hall), Feb. 3, March 9.

New York Philharmonic Society.—New York (Carnegie Hall), Jan. 30, Feb. 4, 5, 6, 10, 11; Æolian Hall, Feb. 12; Brooklyn, Feb. 13, March 12; Carnegie Hall, Feb. 20, 24, 25, 27; March 2, 3, 5, 10, 11, 23, 24, 26.

Rich Quartet of Philadelphia.—Philadelphia, Feb. 11 and April 26.

Russian Symphony Society.—Four Concerts of Russian Music Carnegie Hall, New York, Jan. 29, Feb. 19, March 18. Soloists—Lina Cavalieri, Lucien Muratore, Maria Kuznetsova, Evelyn Starr, Marguerite Liszniewska.

San Francisco Symphony Orchestra.—San Francisco, Jan. 28; Feb. 4, 18, 25; March 10, 21, 31.

Shawe, Loyal Phillips.—Pawtucket, R. I., Jan. 29.

Sinsheimer Quartet.—New York (Rumford Hall), March 28; Orange, N. J., April 19.

St. Louis Symphony Orchestra.—St. Louis, Jan. 28, 29; Feb. 4, 5, 11, 12; Fort Worth, Tex., Feb. 14; San Antonio, Tex., Feb. 15, 16, 17; St. Louis, March 3, 4, 10, 11, 17, 18; San Antonio Musical Festival, Feb. 15, 16, 17.

Stillwell, Marie.—Brooklyn, Jan. 31; Newark, Feb. 5; Brooklyn, Feb. 13.

Symphony Society of New York.—New York (Æolian Hall), Jan. 30; Feb. 6, 11, 13, 27; March 3, 5; Brooklyn, Jan. 29, Feb. 12.

Tollefsen Trio.—Westbury, L. I., Feb. 1; Maplewood, N. J., March 16.

Young People's Symphony Concert.—New York (Carnegie Hall), Feb. 5, 26, Mar. 11.

Zoellner Quartet.—McComb, Miss., Jan. 29; Meridian, Miss., Jan. 31.

## FLONZALEYS INTRODUCE UNFAMILIAR REGER TRIO

Schubert and Beethoven Works Also Heard at Quartet's Second Concert in New York

The Flonzaleys played an appetizing program in marvelously fine fashion at their second concert of the winter in Æolian Hall last Tuesday night. They began with Schubert's glorious A Minor Quartet, which has been allowed to languish quite inexplicably of late and presented it with all that glow and lavish poetry in which qualities no other organization of the kind in this country quite equals them. And what ravishments of heaven-descended inspiration in this same work of Schubert! What amazing luxuriance and modernity of color! Truly in the saturated hues which tinge his chamber compositions Schubert outstripped his time by three-quarters of a century.

Beethoven's magnificent Quartet in C Major, op. 59—the third of the Rasoumowsky set—given with rare warmth of feeling and spirited dash, especially as regards the *andante* and the fugued *finale* was the other classic of the evening. Between these two appeared a trio for violin, viola and cello by Max Reger—that fertile personage's op. 77b, and thus a work of some years' standing. If not the most arresting chamber production of its composer it was found to be well worth hearing nevertheless. Its distinguishing trait is an agreeable simplicity of manner and substance. Comparatively homophonic in structure it avoids lengths, monotonies and freaks of harmonic procedure. The melodic element is pronounced and appealing. Of the four movements the second, elevated in its Beethovenian character, is the best. The scherzo, a sort of brief *ländler* is very graceful and pretty and the last *allegro* sounds like Haydn rubbed through a Brahmsian sieve. The audience enjoyed the work very heartily.

H. F. P.

In Memoriam  
John Walter Hall

The pupils of John Walter Hall who have been privileged to be guided by his inspiring leadership in their vocal studies, cannot refrain from giving some expression at this time to their gratitude and their sense of irreparable loss. John Walter Hall—a great man and a gifted teacher—was a friend to each one of his pupils. His dignity and quiet, noble presence will perpetuate the influence of his studio, where all felt the force of his power and knowledge of music.

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## BALTIMORE'S MAYOR AN EXECUTIVE WHO VIGOROUSLY LEADS CIVIC MUSIC CAUSE

Government of Maryland City Sets an Example in This Respect that Might Well be Followed by New York—Municipal Orchestra and Anthem Signs of Community's Musical Progress—Conservatory as Cultural Influence

WHILE New Yorkers may indulge haughtily in the belief that the Metropolis is the great music center of this country, there is another city on the Atlantic seaboard which in one respect can afford to be a trifle patronizing in its attitude toward New York. This city is Baltimore. When the music lovers of Baltimore read in MUSICAL AMERICA the recent exposition of "The Shame of New York" in regard to the degeneration of its municipal music, what must have been their feelings of pride in their own city! In population the two cities are to be compared as follows:

New York	5,253,885
Baltimore	558,485

In the amount of money spent this year for municipal music, the cities rank thus:

New York	\$24,600
Baltimore	\$30,000

The Baltimore figure on the latter count is an approximate one, summed up hurriedly for MUSICAL AMERICA by Mayor James H. Preston of Baltimore. Mayor Preston made a brief business visit to New York over the last weekend, and while being photographed for this journal he told the interviewer some facts about Baltimore's forward movement in music.

### Two Proofs of Advancement

"I believe Baltimore is the most musical city in the country," said its Mayor. "Perhaps this may sound a little strong to New Yorkers, but I will give you a couple of reasons why I feel that it is true. First, in our recent prize competition for a municipal anthem, in which there were a great number of contestants from all over the world, the prizes for both text and music were won by Baltimoreans. And the awards were won strictly on merit, for the compositions were sent in anonymously and the judges did not know the names of the winners until after they had made the decision. "A second reason for my belief in the inherent musical nature of Baltimore is that the city has lately become a pioneer in the organizing of a municipal orchestra entirely under the auspices of the city. Thus, we have both a municipal song and a municipal orchestra—does not that show that Baltimore is deeply musical?"

"I wish to make a point that may be of benefit to other cities: I feel that Baltimore's extremely musical nature is largely due to the fact that we have one big conservatory which is privately endowed and with broad resources—the Peabody Conservatory of Music. This is educating our children musically, producing many of our musicians and bringing here students from all over the country, many of whom eventually settle here as professional musicians. Its splendid building in the center of our best residence section gives it additional prestige, and in its large concert hall it



Photographed for MUSICAL AMERICA by Bain News Service

James H. Preston, Mayor of Baltimore, Who Is Rendering Valuable Service to His Constituency by His Forceful Work as Head of City's Municipal Music Campaign

brings many noted visiting artists, besides the concerts by its faculty members and students. I attended one of the latter the other day and it was splendidly done." Mayor Preston's knowledge of the Peabody is at first hand, for he is familiar with music himself and has watched the conservatory's training of two children of his own.

"What I want to emphasize," said the Mayor, "is the influence upon a community of a real conservatory—not a collection of two or three little studios—but a broad institution like the Peabody."

### To Introduce Anthem

Mayor Preston announced that the new municipal anthem would be introduced to Baltimore at the Washington's Birthday celebration on Feb. 22. "The teachers in the schools are training the children in the singing of the song and it should be very effective, as it has a good martial swing. I will present the writer of the text, Folger McKinsey, and the composer, Emma Hemberger, with their prizes. We have a committee of business men arranging for the celebration, and all are interested in music." The members of this committee are: William F. Lucas of the William F. Lucas Company; W. W. Cloud, president of the State Bank of Maryland; Frederick H. Gottlieb, vice-president of the Florestan Club; Henry Thomas, president of the United Singers; Herbert Wyle, business manager of the *Evening News*; Charles J. Koch, superintendent of Public Schools, and Richard Gwynn, City Register.

Mr. Gwynn, by the way, was with Mayor Preston on his trip to New York. He, like the Mayor, is a devotee of music, and these two examples of city executives who are also musical enthusiasts, may be illuminating to New Yorkers, who have put in office men who seem to regard music as an absolute non-essential in civic life.

"How did we conceive the idea of having a municipal song?" echoed Mayor Preston. "It was an indirect result of the 'Star-Spangled Banner' Celebration. That gave us such a civic stimulus that

we decided we should have a city flag. When this was done (I see you now have one in New York), the next thought was that we should have an anthem of our own. In the parades it became somewhat monotonous when bands or school children marched by, all playing or singing 'The Star-Spangled Banner' or 'Maryland, My Maryland.' The recent contest was inaugurated with the purpose of finding a song suitable for the school children to sing."

### 3000 Poems Submitted

"About 3000 poems were submitted for the competition, and these were sent in batches by Frederick R. Huber, the manager of the contest, to the judges throughout the country. The task of weeding them out was a hard one, but we finally narrowed it down, and at a dinner we chose from three poems Folger McKenzie's winning verses. These will be both musically and historically stimulating to the children."

"As there had been 3000 poems sent in, we expected an even larger number of musical settings, but were surprised when it turned out that there were only 400. The city has sold the copyright of the song to G. Fred Kranz, who will publish it. According to our agreement, he is to furnish the school children with free copies of the anthem and is to provide orchestrations for those who desire them."

"The city has appropriated \$16,000 for the municipal orchestra, and this sum will doubtless be increased in the future if the idea catches on. It all depends upon how the venture fits into the community life. As the orchestra concerts are to be given indoors, it is necessary to charge an admission fee, but this

will be merely nominal—twenty-five cents. As MUSICAL AMERICA has already announced, there will be an open rehearsal to which the students of the schools will be admitted, and there will be explanatory lectures for the children. We do not expect that our orchestra will be as strong as the Boston Symphony, but we hope that it will be as good as the Boston Symphony was when it started. We are fortunate in having such an able director as Gustave Strube, who was assistant conductor of the Boston Symphony, and the orchestra comprises some splendid resident musicians."

### Orchestras in Schools

Mayor Preston further spoke of the thorough results of the teaching of music in the public schools, and of the excellent orchestras in the schools. "I went to make an address at one of the girls' high schools the other day, and heard their orchestra of twenty-five—it was really fine."

Another phase of the city's expenditure for music is its maintaining of two large municipal bands, which play all through the summer in various parks, etc. In places corresponding to New York's Madison Square the concerts have an adjunct in a session of dancing for the children, for whom the city provides teachers. The upkeep of these bands costs the city about \$10,000 per year.

Baltimore is able to enjoy all these musical privileges, largely denied to New York, because its executives, and especially its Mayor, are not merely favorable to music, but active promulgators of musical progress. When Mayor Preston was asked if there was any possibility that the perpetuation of the new orchestra might be interfered with by a change of city administration, his reply was characteristic of his vigorous personality. "Well," said he, "I have just been re-elected for four years more."

KENNETH S. CLARK.

### WROTE OF STUDY ABROAD

Late Franz Wilczek Author of Book on European Conditions

Franz Wilczek, the Viennese violin virtuoso, whose death in Chicago was reported in last week's issue of MUSICAL AMERICA, is remembered not only for his distinguished record in this country, but also for his book, "Shall I go to Europe to Study?" which was published some three years ago. John C. Freund, the editor of MUSICAL AMERICA, quoted from Mr. Wilczek's book with regard to the temptations and dangers besetting young American students in Europe. The testimony in this book, which was issued from Berlin, furnished incontestable substantiation of Mr. Freund's contentions.

Mr. Wilczek's career in this country dates from Jan. 2, 1890, the time of his appearance with the Theodore Thomas Orchestra in New York City. Subsequently he appeared at a number of notable concerts and music festivals, with all of the great symphony orchestras—those of New York, Boston, Chicago, Cincinnati, St. Louis, Los Angeles, as well as with the Metropolitan Opera House Orchestra, under such eminent conductors as Theodore Thomas, Anton Seidl, Emil Paur, Victor Herbert and others. His work received recognition from the musical critics in the leading cities of the United States. Mr. Wilczek played at the White House before President McKinley and the members of that executive's Cabinet, and also at the musicale given in New York City in honor of Prince Henry of Prussia when the latter was here.

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